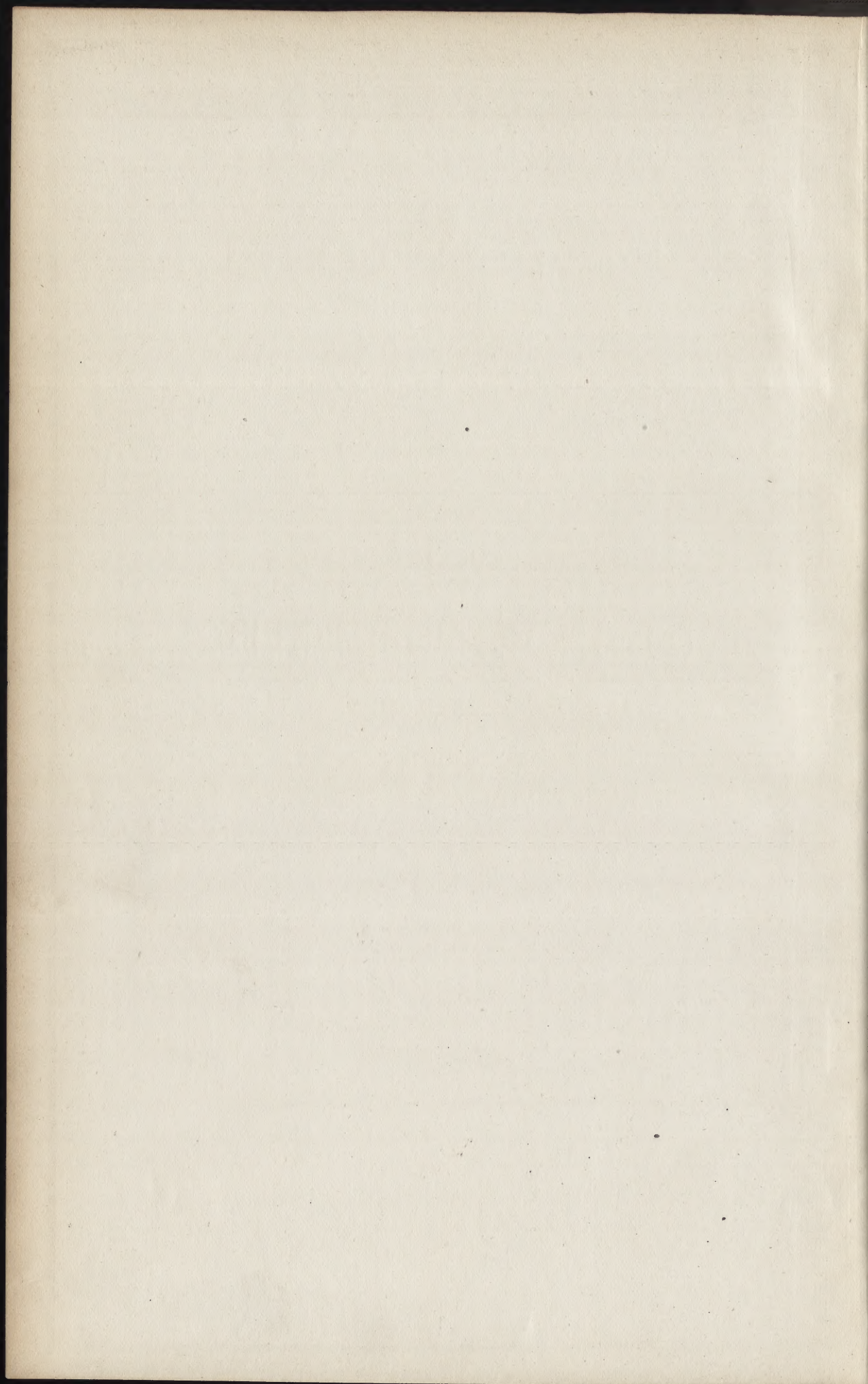


DICTIONARY  
OF  
ARCHITECTURE  
AND  
THE ALLIED ARTS.









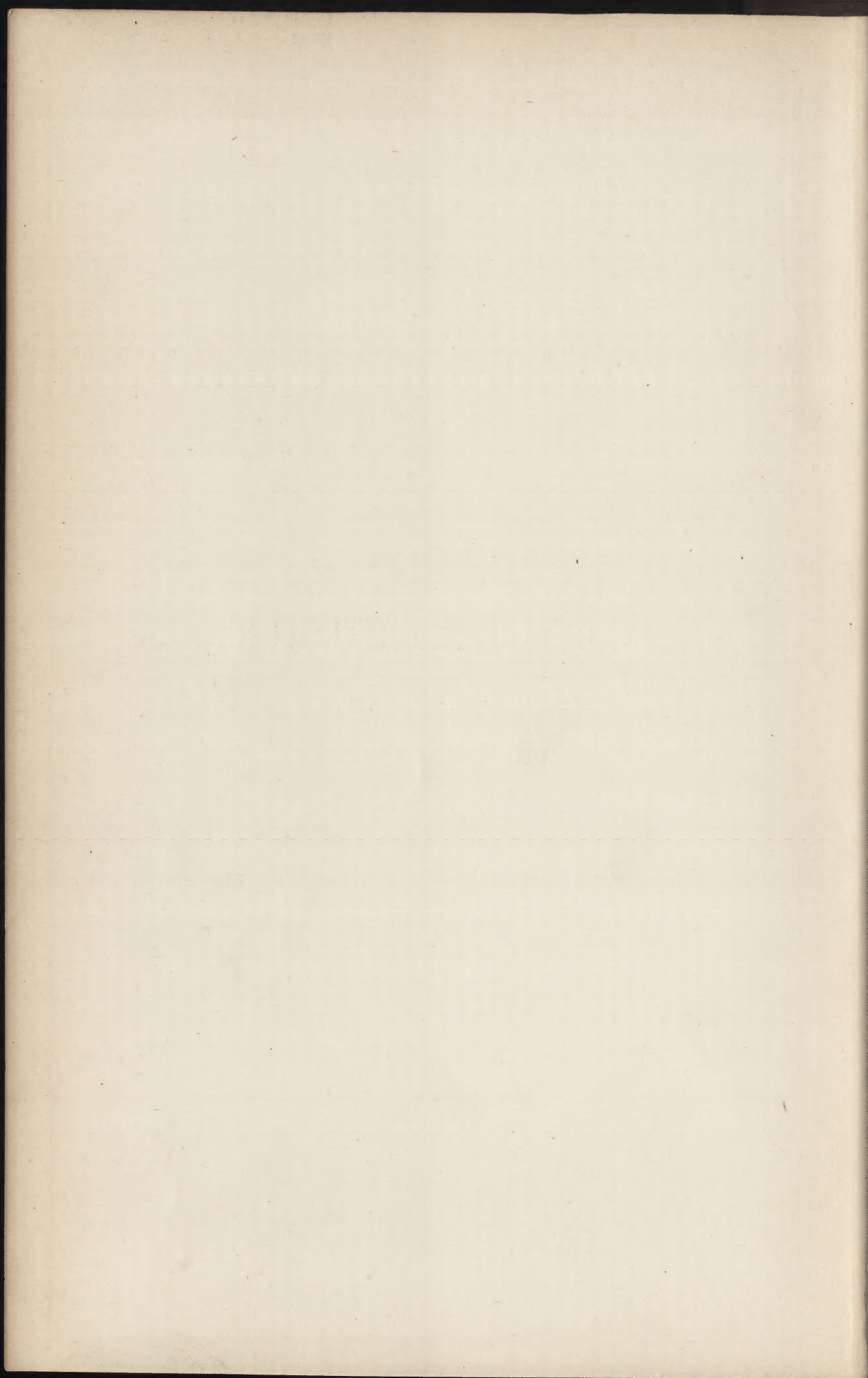


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2 vols -

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POPULAR  
DICTIONARY OF ARCHITECTURE  
AND THE ALLIED ARTS.  
VOL. I.





POPULAR  
DICTIONARY  
OF  
ARCHITECTURE  
AND  
THE ALLIED ARTS.

A WORK OF REFERENCE  
FOR THE ARCHITECT, BUILDER, SCULPTOR, DECORATIVE  
ARTIST, AND GENERAL STUDENT.

WITH  
NUMEROUS ILLUSTRATIONS FROM ALL STYLES OF ARCHITECTURE,  
FROM THE EGYPTIAN TO THE RENAISSANCE.

BY  
WILLIAM JAMES AUDSLEY,  
FELLOW OF THE ROYAL INSTITUTE OF BRITISH ARCHITECTS  
AND  
GEORGE ASHDOWN AUDSLEY,  
FELLOW OF THE ROYAL INSTITUTE OF BRITISH ARCHITECTS,  
MEMBER OF THE ASIATIC SOCIETY OF JAPAN,  
ETC., ETC.

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MDCCCLXXXI.





TO

M. VIOLLET-LE-DUC,

ARCHITECT TO THE GOVERNMENT AND LATE INSPECTOR-GENERAL OF  
THE DIOCESAN EDIFICES OF FRANCE;

AUTHOR OF

DICTIONNAIRE RAISONNÉ DE L'ARCHITECTURE FRANCAISE;

DICTIONNAIRE RAISONNÉ DE MOBILIER FRANCAIS;

ENTRETIENS SUR L'ARCHITECTURE; &c., &c.;

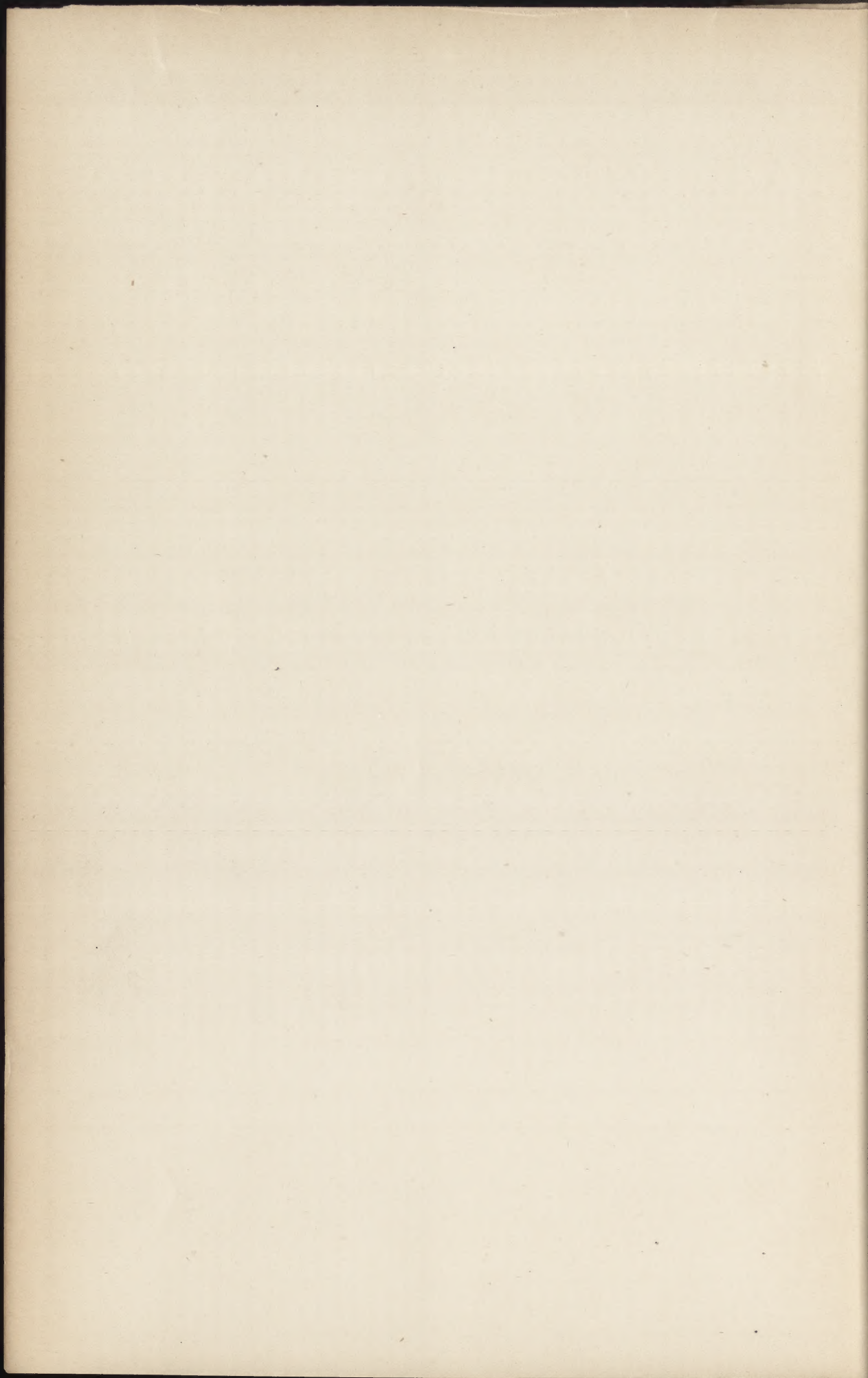
THIS WORK IS DEDICATED

(BY PERMISSION)

WITH FEELINGS OF THE HIGHEST APPRECIATION AND ESTEEM,

BY

THE AUTHORS.





## PREFACE.

---

### THE WORK.

THIS Work is not intended to rival, or in any way to equal, the great essays which have been made in a similar direction; we do not pretend to the comprehensiveness of that important undertaking, the Dictionary of the Architectural Publication Society, or the learned exhaustiveness of M. Viollet-le Duc's "Dictionnaire Raisonné de l'Architecture Française;" but we do aim at producing what the Architectural and general Art Student has not at present got, namely, a useful and handy book for every day reference, on matters relating to Architecture and those arts which have ever been allied with it. And this great want, which has for many years been felt by the members of the architectural profession, as well as by every Art Student, must be our apology for issuing what we hope will, to some extent, fill up the vacancy which exists in their library shelves.

### ITS NATURE AND EXTENT.

This Dictionary is the result of many years' study of Architectural and Art Works at home and abroad. It is, strictly speaking, a Dictionary *Raisonné*, in which each term is treated with as great fulness as is desirable in a work specially intended for ready reference on all matters

relating to Architectural and Art nomenclature. We have described, in as condensed a form as possible, all minor terms, but dwelt at great length, and with the necessary fulness, on those of more importance, giving drawings in all cases where they are requisite to enable the reader to properly understand the matter treated of. We cannot do better than direct our readers' attention to the opening articles in the Dictionary, which will more fully explain our intentions with reference to the entire Work than any words here could do.

In selecting the terms, we have given the preference to those which are purely architectural, or relate to arts intimately allied with Architecture; and which have reference to the artistic, rather than to the mechanical aspect. We have therefore excluded such terms as are more properly treated of in works on Engineering and Building Construction generally.

While desiring to make the present Work, properly speaking, an English Dictionary, we have found it desirable, and in many cases necessary, to introduce terms from other languages. We have only selected those, however, for which we have no exact equivalent in our own tongue, or such as are becoming generally used by the architectural profession, and incorporated in the language of Art.

#### ITS ILLUSTRATIONS.

In a Dictionary of Architecture, if the Work is to be of any real value as a text-book or daily help to the student, a large and well-selected series of illustrations is absolutely necessary, and these illustrations must be on the spot, so to speak; that is, they must be mixed up with the text, ever present to assist its meaning, to supply the reader with what he wants at once, and without unnecessary trouble or loss of time. M. Viollet-le-Duc realised this; and it is his superb series of illustrations, distributed throughout the pages of his Dictionary of French Architecture, which is the crowning glory of his Work; on the other hand, it is the almost total absence of text illustrations which has destroyed much of the utility of our English Dictionaries, including that of the Architectural Publication Society. We are clearly of opinion,



and we speak from personal experience, that Plates detached in any way from the text they are intended to illustrate, or bound in separate volumes, are a mistake, especially in a work designed for ready reference.

The selection of the illustrations is a matter of considerable difficulty, but we shall do our utmost to give those most to the point; and we hope that many, extracted from our own sketch-books, and made in our travels, and at other times, will be found of great suggestive value to the Architect, Sculptor, and Decorative Artist. In all cases, we shall give details in geometrical rather than perspective drawings, being of more practical value. When advisable, however, we shall adopt the latter style.

#### TO WHOM ADDRESSED.

This Work is specially addressed to the Architect, the Archæologist, the Painter, the Sculptor, and every Art Workman connected with practical Architecture and its attendant Arts. And should it tend to make all these take a more loving and intellectual interest in their daily work, we shall consider our years of study and labour well spent.

Our Dictionary is also addressed to the general reader, and particularly to the reader who feels an interest in Architecture and Art, and who travels to inspect their marvels. To him it will be of great value, explaining the true meaning of terms he meets everywhere in his studies, and giving him the explanation of the uses of and names for the countless details and interesting objects he sees in buildings of all styles and periods of Architecture. It will likewise prove a satisfactory guide to the study of Ancient Art, whether in sculpture, painting, mosaic, enamel, metal-work, stained-glass, or embroidery.

In conclusion, we have gratefully to acknowledge the labours of all who have gone before us, from which we have learned all we know, or through which we have been directed into channels of private study and investigation; and in the hope of doing something not altogether unworthy of our teachers, we commend our Dictionary to the consideration of our readers.

W. & G. AUDSLEY.





## PREFACE TO THE SECOND EDITION.

THERE is probably no task more agreeable to an author than that of writing a preface to the second edition of his Work, for in it he has an incontestable proof that his labours have received the public recognition he ventured to look and hope for. We take the task in hand with feelings of natural pride and gratification, for in a Work of this size, treating exclusively of subjects which are only interesting, strictly speaking, to the more highly cultivated readers and students of art, one can merely look for a moderately wide-spread recognition and support. The success of our Work has, therefore, surpassed our most sanguine expectations.

We have received much kind encouragement from several influential and accomplished gentlemen, who have expressed their approval of both the aims and the treatment of our Dictionary; first among whom was the late M. Viollet-le-Duc, who, from the earliest stages of our undertaking, supported us with his warm approval. The letter written by him on receiving the first volume, very shortly before his death, we transcribe in this preface. We need not say that such a letter from so learned an architect, artist, archæologist, and author is highly valued by us, and the receipt of it will ever remain one of the brightest incidents connected with the publication of our Work.

We have now to say a few words about the scheme of our Dictionary, which has, in one or two quarters, either been carelessly or wilfully misunderstood. We have been questioned as to the principle adopted in the

selection of the terms described. Our principle is a simple one—as the work is a Dictionary of Architecture and all the Arts which have been allied with it, so it contains all the chief terms met with in Architecture, Sculpture, Painting, and the Decorative Arts. The proper study of all these is impossible without the study of Archæology; we have therefore brought abreast of them all those archæological matters which are intimately linked with them. We venture to say that not one term in our volumes will be found to lie outside this at once simple and comprehensive scheme. M. Viollet-le-Duc readily realised the importance of such a bringing together of Architecture and Archæology, and the following letter shows how thoroughly he approved of our scheme:—

27 Juillet, 79.

68 RUE CONDORCET,  
PARIS.

Monsieur et cher confrère.

J'ai reçu le 1<sup>er</sup> volume de votre beau *dictionnaire populaire d'architecture*, et je me fais un plaisir de vous exprimer la satisfaction que j'ai éprouvée en le parcourant. Vous rendrez ainsi un grand service aux jeunes architectes anglais en leur présentant suivant une méthode critique tous les éléments constitutifs de notre art. Cet ouvrage qui manquait, me semble-t-il chez vous, comme il manque encore dans d'autres pays, permettra d'apprécier avec plus d'intérêt et d'attention les œuvres du passé qui peuvent enseigner tant de choses aux contemporains. Il n'y a pas d'étude architectonique possible aujourd'hui sans connaissances archéologiques et votre dictionnaire aura cet avantage de faire ressortir comment ces deux connaissances sont intimement liées.

Permettez-moi en même temps de vous renouveler mes remerciements pour l'honorable dédicace que vous avez placée en tête de cet ouvrage. Cet hommage que des confrères Anglais veulent bien rendre à mes travaux est fait pour me toucher profondément.

Veuillez agréer, Monsieur et cher confrère, l'expression de mes sentiments les plus distinguées.

E. VIOLLET-LE-DUC.

The present edition has been carefully revised, and the typographical and other errors corrected.

W. & G. A.

CHRISTMAS, 1879.



DICTIONARY  
OF  
ARCHITECTURE  
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A

**A (ALPHA).** The first letter of the Greek alphabet. This letter has frequently been introduced in Christian art in conjunction with the last letter of the alphabet, OMEGA ( $\Omega$ ), for the purpose of expressing the words in the Revelation of St. John: "I am Alpha and Omega, the First and the Last." In early art, they appear in connexion with the cross and the monogram of the name Christ in Greek (ΧΡΙΣΤΟΣ), or inscribed on the nimbus of the Agnus Dei. Numerous examples occur in the Catacombs, and on the sarcophagi of the earliest epoch of the Christian era. In a fresco in the apse of the crypt of the Cathedral of Auxerre (XII century), the alpha and omega are written on the pages of an open book held in the left hand of the figure of the Deity. In all these works the omega is of the ancient form ( $\omega$ ). See *Agnus Dei* and *Nimbus*.

**AARON'S ROD.** An enrichment, consisting of a straight rod from which almond leaves are represented sprouting on each side. The detail may be said to belong almost exclusively to plaster work. The term has been applied incorrectly to a rod round which a serpent is coiled.

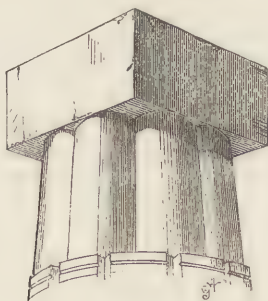
**ABACISCUS.** (*Lat.*) A small angular-shaped slab of coloured marble, glass, or other material, used in the construction of ornamental pavements or floors. The term is also given to square divisions of a pavement containing designs formed of the above tesserae. The term has a third signification, being applied to small square tablets or bracketed stands for statuettes or other classic ornaments.

**ABACULUS.** (*Lat.*) A word having a meaning similar in all respects to that of **ABACISCUS**.

**ABACUS.** (*Lat.*) The upper portion or crown of the capital of a column or pillar, upon which the architrave in Classic, and the springers of the arches in Gothic architecture immediately rest. The abacus is a detail which appears, more or less accentuated, throughout the whole range of ancient and modern columnar architecture, but plays its most prominent part in the works of the middle ages.

It is not necessary, for the purposes of the present book, to enter upon the consideration of what the origin of the abacus may have been in the earliest epoch of the art of building; but we may hazard a conjecture that it arose out of a structural necessity. When wooden posts were planted upright in the ground, and beams laid on their upper ends, it soon became evident to the primitive builders that it would be of advantage to interpose between the top of the posts and the under surface of the beam, either a block of wood, with the grain placed crossways to that of the beam, or a slab of stone or brick, which would fulfil the double purpose of protecting the cross-cut grain of the wood of the upright post and of equalising the pressure of the beam. The abacus thus introduced is also the germ of the entire capital which appeared in the earliest efforts of art-architecture.

In Egyptian architecture, the abacus assumes three leading forms, only one of which resembles the later Greek examples. The first form consists of a square block or slab of stone placed upon the upper surface of the capital, as in the peristyle of the Palace of Gournah at Thebes (1), or directly on



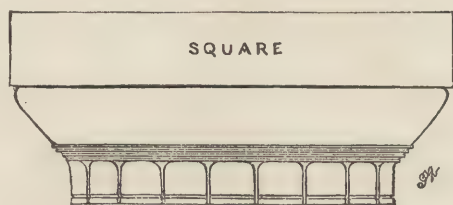
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the top of the column, as in a tomb at Beni Hassan. This latter example is the prototype of the Grecian Doric order. The abacus is sometimes inscribed with hieroglyphics, as in the South Temple at Elephantine. The second variety, and the one most commonly met with, belongs to the later order of columns; it consists of a square block of stone, about the dimension of the diameter of the necking of the shaft below, placed in the centre of the upper surface of the wide-spreading bell of the full-blown papyrus capital. The block or abacus



is of the same size as the width of the architrave it supports, and appears more properly to belong to it than to the capital, and to be introduced for the purpose of lifting the architrave entirely free from the spreading capital rather than for a constructional expedient. Examples of this abacus are to be found in the Hypostyle Hall at Karnac, the Hypæthral temple of the Island of Philæ, and the grand temple at Edfou. The abacus is in some few cases lengthened upward into what might be termed a superimposed pier, and seems to foreshadow that relation between the superstructure and column which obtained on the introduction of the arch. The third form, and most debased in style, is that which reaches its culminating point in the portico of the grand temple at Denderah. The capital in this case is formed of four heads of Isis, and the abacus assumes the shape of a small temple with four pylons. Practically, it is a cubical mass of stone, about the dimensions of the capital, ornamented with four temple façades and gateways. There are variations of this late type in other buildings which do not call for particular mention here.

In Grecian architecture, the abacus is found in its greatest development in the Doric order, where it assumes the form of a thick square slab laid upon the upper surface of the capital. (2, from the Propylæa at Athens.)

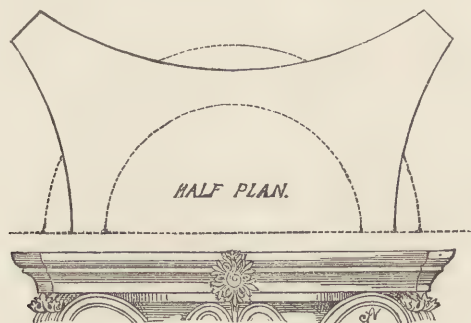


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It projects but very slightly beyond the capital at the cardinal points, but of necessity it has a considerable projection at its four angles, as in the case of its Egyptian prototype at Beni Hassan. The adoption of a square abacus, or one closely approaching that form, was absolutely necessary in trabeated systems like those of the Egyptians and Greeks. In the Ionic capital, the abacus is still square in plan, but is reduced in importance, assuming the form of a thin tablet enriched round its edges, as in the Erechtheium at Athens. The Corinthian order presents an abacus rather thicker than that of the Ionic, moulded on its edges, and although it meets the requirements of the architrave, has curved sides and its corners cut off, as in the Choragic Monument of Lysicrates. The Roman abaci generally resemble those of the Greek orders, the Doric, which is much lighter in proportions than the Grecian order of the same name, has a square abacus, with the addition of a projecting moulding. The Roman modification of the Corinthian capital has an abacus similar to that of the original. (3, from the Portico of the Pantheon at Rome.)

The abacus is sometimes much enriched, as in the Temple of Jupiter Stator. The composite capital has an abacus resembling that of the Corinthian.

In a necessarily condensed survey of the development of the abacus, it is quite impossible to take up every link; it is enough to note each radical change which it was made to undergo, from time to time, during the rise and progress of the more important national styles of architecture.

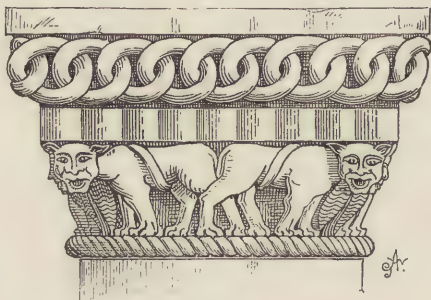


With Roman architecture, we may take leave of the Pagan styles, and direct our attention to those which were fostered under the Christian religion. The numerous offshoots from Roman architecture, grouped under the term Romanesque, as might be expected, at first retained its details more or less intact; but, in the hands of different races and architects, these borrowed details rapidly became modified. Such is the case with the abacus. The introduction of the arch, and the subsequent abandonment of the entablature, intervening between it and the capital of the supporting column, did more, probably, than any other agent to change the shape of the abacus and its relation to the bell and foliage of the capital.

In the Byzantine and Western Romanesque styles, the abacus begins to assume forms which foreshadow the importance it was destined to reach in the succeeding or Pointed Gothic styles. In Byzantine Romanesque, we have a good example of what may be called a transitional abacus in the capitals of the church of St. Apollinare in Classe, at Ravenna (A.D. 540). Here the entablature is abandoned, but its architect has placed a diminutive of it, in the form of a superior abacus, to equalise the pressure of the heavy arch upon the capital. This cushion-shaped block, derived in reality from the Classic entablature, is not more important in size or office than the abaci of the early Gothic styles. In the Romanesque architecture of Germany and France, the abacus almost invariably assumes the square form, is splayed from its lower edges, and projects beyond the line of the capital. In German examples, it is frequently decorated with carving, as in the ancient palace at Gelnhausen, the church at Hildes-

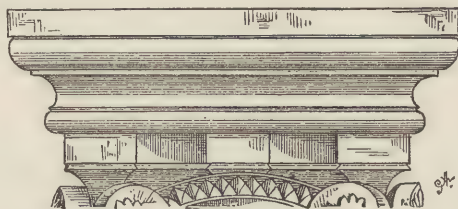


heim, and St. James, Ratisbon (4). The French varieties are also at times richly sculptured on the lower or splayed portion, as in the doorway of the church of Tonnerre in Burgundy, St. Benoit-sur-Loire, and in numerous other buildings in the southern provinces. Simple mouldings



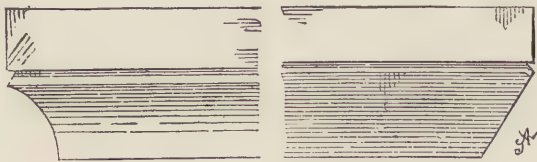
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appear upon the abacus in works of the twelfth century, as in figure 5, copied from a capital in the church of Semur. The octagonal abacus makes its appearance in French Romanesque architecture, as in the church of St. Benoit-sur-Loire.



5

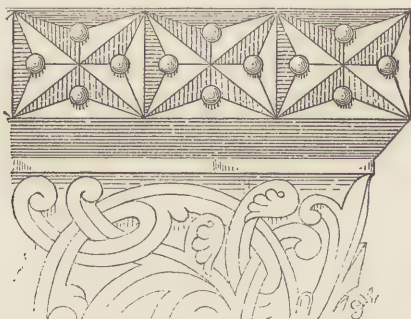
In the Norman style in England, which obtained from the middle of the eleventh to about the end of the twelfth century, the abacus resembles that of French Romanesque, in so much that it is generally square in plan, overhangs the capital, and is splayed or simply moulded from its lower



6

edge. It is plain splayed in Norwich cathedral and St. Peter's, Northampton, but perhaps the most common sections are those shown in figure 6. Examples of these occur at Canterbury, Worcester, St. Alban's abbey, and numerous other buildings. The fillet above the

splay or moulding is sometimes ornamented, as at St. Peter's, Northampton, (7), or the splay is sculptured, as at Wooten, Gloucestershire. Large circular pillars commonly have circular capitals, and the abaci take their shape; and in late examples, cruciform and octagonal capitals and abaci



7

appear, as at Lindisfarne and Kirkstall. The latter, however, is practically an octagonal abacus on eight grouped capitals. In the succeeding, or Transition period, the abacus begins to lose its severity, though the fillet and square upper edge, the leading characteristics of the Romanesque abacus, still remain.

In certain examples of Transitional work, we find the square abacus placed on the circular bell of the capital, in a manner resembling its treatment in the Doric orders; but the overhanging corners were offensive to the Gothic eye, and, accordingly, angle leaves were projected from the foliage of the bell, to bear them up. An interesting example of this occurs in Oxford cathedral, of which we give a drawing (8). This treatment

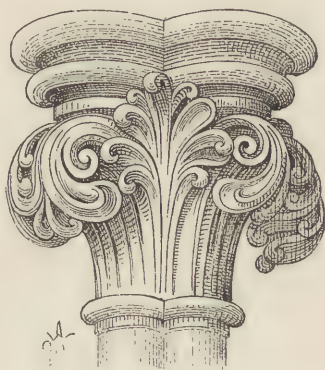


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does not appear to have been carried much further in English architecture, but it was fully developed in the French work of the first half of the succeeding century.

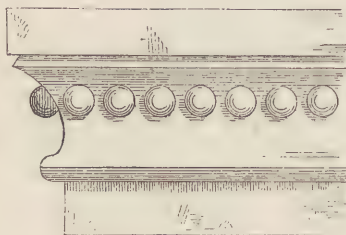
In Early English architecture, the abacus undergoes a complete change, appearing, in pure work of about the commencement of the thirteenth century, circular in plan, and formed of projecting rounds, with deeply cut hollows between them. As the style advanced, the abacus increased in richness of contour, and the projecting members were filleted.

The abaci of clustered capitals, so common at this period, took their outlines from the arrangement of the pillars below, and consequently appeared as groups of large and small circular abaci dying into one another. (9, from Salisbury cathedral.) In French architecture of

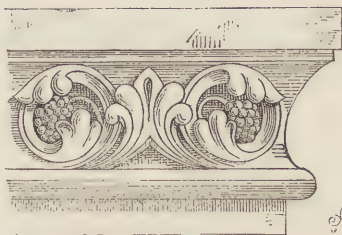


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the same period, the abacus remained square, was very simply moulded, and projected well beyond the line of the foliage. It was sometimes ornamented by beads or other simple enrichments, as shown in figure 10, copied from a capital in the south transept of Noyon cathedral, or with foliage, as in the capitals of the north door in the western façade of Rouen cathedral (11). The retention of the square form at so late a date as the



10

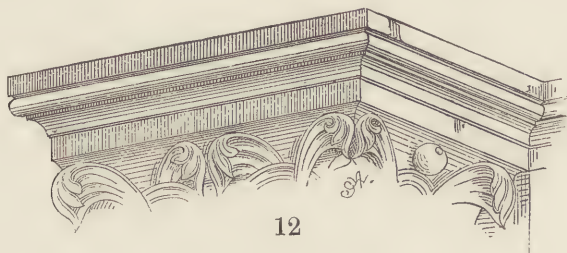


11

beginning of the thirteenth century, is doubtless due to the classic traditions which still obtained, even in central France, and has been used as an argument in favour of the greater advancement of English Pointed architecture. The usual type of the French abacus, 1200-1225, is given in figure 12. About the middle of the century, the abacus became polygonal



in form, and more richly moulded, the square upper edge disappearing, and the foliage projecting beyond its line. In the north and north-west provinces, the circular abacus was introduced about this time, probably derived from English work, which it resembled in general treatment.



In works of the Decorated period, or from the end of the thirteenth to the after part of the fourteenth century, the abacus gradually decreases in importance; in the moulded capitals, so frequently met with, it almost loses its individuality, merging into the other mouldings of the bell. In early work it is treated as a distinct feature, and is formed from a separate slab of stone, but in later work it is formed, along with the capital, from a single block. In many examples of both Early English and Decorated capitals, the foliage is thrown up against the mouldings of the abacus, completely connecting it with the rest of the capital. Such a treatment is not found in Romanesque architecture at home or abroad. In fig. 13 are given sections of the most characteristic abacus mouldings found in Decorated work.



In French architecture of the fourteenth century, the abacus resembles that found in English work of the same date, in so much as it is shallow, light in its mouldings, and of slight projection; but its contour does not resemble English examples; sometimes it has its upper member square edged, a treatment never found in our Decorated abacus. During the fifteenth century the capital is comparatively seldom introduced in English architecture, and when used it assumes very humble proportions. Generally speaking, the abacus is a much less important feature in Perpendicular architecture than in the previous styles, and in some instances it almost entirely disappears. In cases where the capital assumes the form of an

enriched band at the springing of the arch, as in some Devonshire examples, it is questionable if the upper member assumes the importance of an abacus at all, recessed, as it is, within the line of the foliage, and with not much greater projection than the neck moulding below the foliage. Sections of the most ordinary Perpendicular abaci are given in fig. 14.



14

In French architecture of the fifteenth century, the abacus is treated in a manner similar to that in English work, as above described.

In the following century, which brought in a revived taste for Classic architecture, the abacus, of course, assumed the forms which obtained in the original models.

**ABAISER.** The name given by painters to ivory black, which they employ for the purpose of lowering the tones of bright colours.

**ABATED.** An ancient term applied to those portions of any work in metal or stone which were lowered or sunk below the surface. In inscriptions or ornamental patterns, the ground was sometimes abated, so that the letters or ornaments might stand out in relief. The abated portions were occasionally enriched by impressed dot-work, diaper, or cross-hatching. The word is used in the above sense in an agreement or contract relating to the Beauchamp chapel at Warwick. The clause in which it appears runs thus—"In the two long plates they shall write in Latine in fine manner, all such scripture of declaration as the said executors shall devise, that may be conteined and comprehended in the plates; all the champes about the letter to be abated and hatched curiously to set out the letters."\*

**ABAT-JOUR.** (*Fr.*) A skylight, or opening in a ceiling or roof, constructed for the admission of light.

**ABAT-SONS.** (*Fr.*) The name given to the inclined louvre-boards, covered with lead or slates, attached to the timber-work of belfries, to protect the bells and bell-frames from the rain, and to deflect the sound of the bells downwards.

\* See Britton's *Architectural Antiquities*. Vol. iv. p. 13.

**ABATTOIR.** A name derived from the French verb *ABATTRE*, to knock down, and given, in the reign of Napoleon the First, to buildings set apart for the slaughter of animals required for human food.

In the time of Nero, the butchers of Rome had the privilege of furnishing all the meat consumed by the inhabitants of the city; and their market and slaughter-houses, congregated together, formed an important and extensive establishment. Previous to this time, the slaughter-houses were distributed throughout the city.

In Paris, previous to the year 1818, the shambles were more or less private property, and were located in situations most convenient to their owners. Sometimes, indeed, the animals were slaughtered and dressed in the open streets before the butchers' shops, the offal being deposited in tubs, very much to the annoyance of the inhabitants in the vicinity, if not to the danger of the public health.

Such a state of affairs could not long be tolerated, and, accordingly, in the year 1810, a decree was issued, under Napoleon's direction, that public abattoirs should be constructed on the outskirts of Paris, at the expense of the city; and that in future the slaughtering of animals necessary for food should be confined to them. Sites were selected at Roule, Villejuif, Grenelle, Ménilmontant, and Montmartre, and five abattoirs were erected.

Considerable study and attention were given to these buildings, and during the eight years occupied in their erection every detail received the careful consideration of the architects and engineers who were appointed by the Government.

A brief description of one of the abattoirs, built at Roule, will give a general idea of abattoir arrangement. The site selected was originally sloping, and during the levelling of the ground the excavated earth was formed into an esplanade before the entrance, upon which avenues of trees were planted. At the entrance to the enclosure are two houses, which are occupied by the resident inspectors and other officials attached to the establishment. The duty of the inspectors is to examine all the animals sent, and to decide if they are fit for food. The animals, on entering the abattoir, are driven into two square enclosures, on the opposite side of the quadrangle to the residences, where they wait the arrival of their owners. From thence they are taken to the stall-houses, which extend on each side of the enclosures, and surround, on three sides, the blocks of slaughter-houses. The latter are two in number, and comprise each two rows of shambles, separated by a long court or yard. Each slaughter-house measures about 32 feet by 16 feet, and is furnished with every convenience; it has two entrances, one for the admission of the living animals and the other for the exit of the dressed carcasses. Abundant water is supplied, and a drain for the conveyance of the bloody water and other impurities resulting from the process of washing and dressing. Each cell is also fitted up with mechanical appliances for hoisting the animals to be skinned, for hanging up the dressed carcasses, &c. Ample provision is made for a free circulation of air throughout



all the slaughter-houses, and overhanging roofs assist in keeping the temperature cool within them. On each side, but removed some distance from the residences, are two large melting and tripe-dressing houses, furnished with boilers of various capacities. Offal yards, water-works, stables, and other necessary accessories make up the remaining features of this large and complete establishment.

**ABAT-VENT.** (*Fr.*) The name given to the small roofs which cover the belfries and towers of churches. A pent-house to throw off the rain.

**ABAT-VOIX.** (*Fr.*) A canopy, or other construction, erected over a pulpit, or a ceiling formed above a rostrum or stage, for the purpose of deflecting the sound of the voice downwards.

**ABBATIA.** (*Lat.*) The residence set apart for the abbot in a monastic establishment, also called **PALATIUM**. (See *Abbot's Lodging*.)

**ABBEY.** Properly a religious community of men or women under the rule of an abbot or abbess. These communities were both numerous and important during the middle ages, and Architecture, Art, and Literature owe much to their fostering care. On this subject, one of our greatest living authorities\* says, "In the middle ages, the abbeys were the guardians of literature, science, and civilisation; protesting against force by learning, against corrupt morals by purity, against the abuses of wealth by poverty, against the licence of power by submission. Agriculture, music, and the arts were all indebted to those houses of religion. Monasticism commenced in the East during the third century. In Egypt there were communities of thirty or forty monks living in one house, and a corresponding number of such dwellings formed a monastery under the rule of an abbot; the subordinate houses were governed by a provost or prior, and over each ten monks a dean presided. From the fifth to the seventh century, in the West, each monastery had its abbot, who owed obedience only to the diocesan; and its dependent houses or cells were governed by removable priors. In the tenth century the reform of Clugni took place; one abbot presided over the whole order,—all subordinate heads of houses being called priors. The Cistercians, in the eleventh and twelfth centuries, appointed an abbot in each monastery, all of whom were required yearly to attend the General Chapter; but the parent abbey of Citeaux preserved a large amount of authority over her 'four daughters,' La Ferte, Pontigny, Clairvaux, and Morimond. The mitred abbeys (in England) were—

Abingdon, St. Mary.  
Alban's, St.  
Bardney, St. Oswald.  
Battel, St. Martin.  
Bury, St. Edmund's.

Canterbury, St. Austin's.  
Colchester, St. John.  
Crowland, St. Guthlac.  
Evesham, St. Mary.  
Glastonbury, St. Mary.

\* Rev. Mackenzie E. C. Walcott, in *Sacred Archaeology*. London, 1868.

Gloucester, St. Peter.  
 Hulme, St. Benet.  
 Hyde, SS. Peter and Paul.  
 Malmesbury, St. Aldhelm.  
 Peterborough, St. Peter.  
 Ramsey, St. Mary and Bennet.  
 Reading, St. James.

Selby, St. German.  
 Shrewsbury, SS. Peter and Paul.  
 Tavistock, St. Mary.  
 Thorney, St. Mary.  
 Westminster, St. Peter.  
 Winchcomb, St. Mary.  
 York, St. Mary.

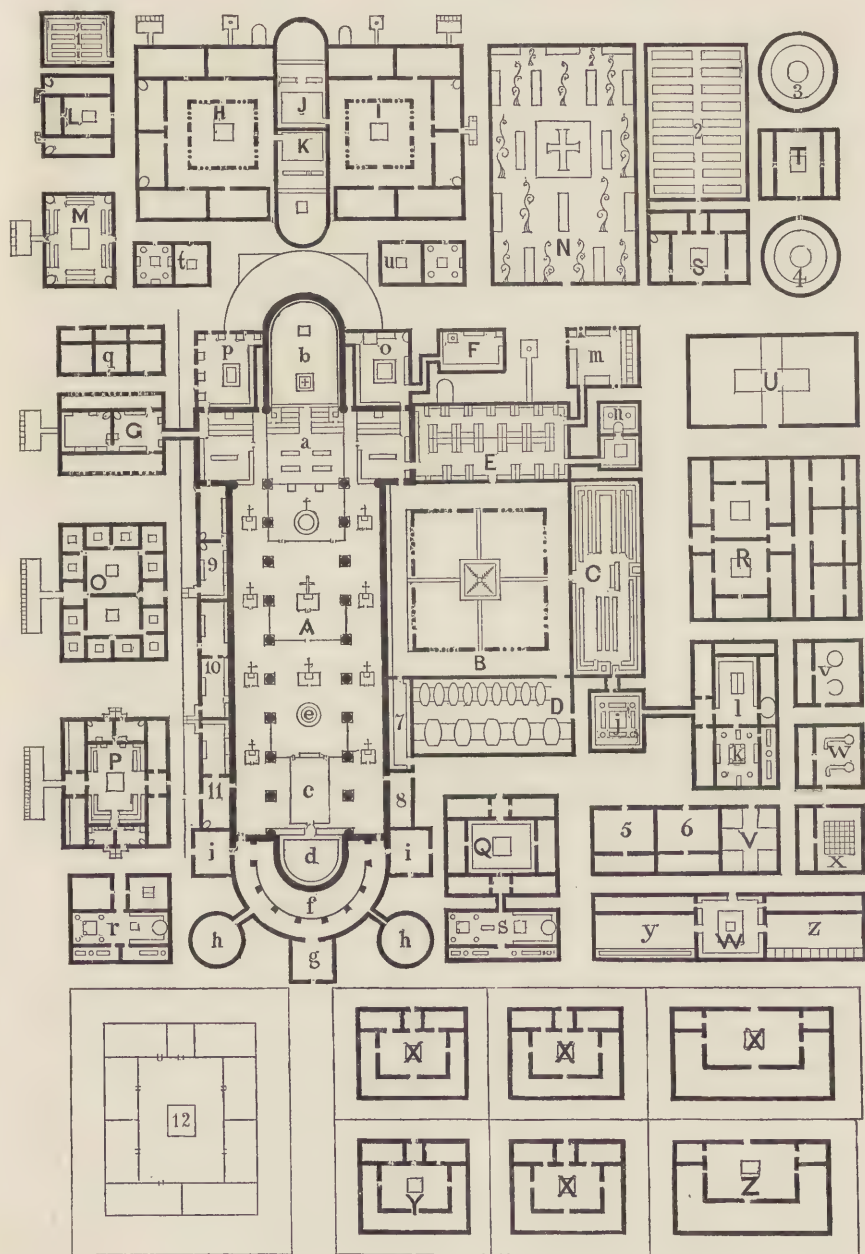
St. Alban's long claimed precedence, but at length Westminster succeeded in securing the first place.

At Rome, there are nine Mitred Abbots General, Benedictines of Monte Casino, Basilians, Canons Regular of St. John Lateran, the orders of the Camaldoli and Vallombrosa, Cistercians, Olivetans, Sylvestrinians, and Jeromites."

As might be expected, these influential religious communities at an early date began to pay great attention to the arrangement and construction of their establishments, and particularly to the most important portion, the church, which was in all cases to be the grand feature of their designs, the crowning glory of their labours. Round the church the domestic buildings were arranged in such order and disposition as seemed most convenient for their special modes of living or government. These buildings, or rather groups of buildings, were in many instances of immense extent, almost attaining the dignity of towns, and at once took the name of the community, being called abbeys. In the present day, the term has almost ceased to be used in its original sense, being commonly understood in its architectural signification; thus, in speaking of the abbey of Westminster, St. Mary's, York, and St. Alban's abbey, we are understood to allude to the churches, and whatever may remain of the conventual buildings belonging to those foundations, and not to the communities for whom they were built.

In giving a general idea of the extent and arrangement of an abbey, we have selected, for illustration, that of St. Gall, which, on account of a ninth century plan of its arrangement being in existence, has always been a favourite example with archæologists. Our illustration is copied from a modernised version of the ancient plan given in the fifth volume of the *Archæological Journal*, as being rather more intelligible than the original outline plan. The original, which is of the ninth century, is preserved in the archives of the monastery in Switzerland, and may be briefly described as follows:—It is delineated upon a large sheet of parchment, the size of the plan being about 42 inches by 38 inches; all the walls, fittings, and furniture of the entire group of buildings are drawn with single red lines of uniform thickness, making the plan practically a skeleton diagram, without any attempt at correctness of proportion and scale. This method of drawing has, of necessity, rendered the whole very confusing and troublesome to make out; without very careful study a reading of the plan is next to impossible. This consideration has inclined us to reproduce, on a very small scale, Mr. Robert Willis's modernised version, in which

all the permanent walls are represented by thick black lines, and the internal fittings by thin red ones.



DESCRIPTION OF PLAN.—A is the church, terminating eastward and westward in apses and independent choirs; a is the eastern choir, with its stalls for the ecclesiastics and the two ambons for the reading of the epistle and gospel; b the presbytery, with the high altar of St. Mary and



St. Gall.; **c** is the western choir, and **d** the exedra; **e** is the baptismal font; and the remaining objects in the body of the church, to which small crosses are attached, are altars dedicated to different saints; **f** is the western paradise; **g** the public entrance vestibule; **h h**, towers dedicated to SS. Michael and Gabriel; **i i** are the entrance vestibules for the hospitium and school, and for the monastery, both open into the paradise. On the south of the church is the cloister **B**, entirely surrounding the garth, in the centre of which a large tree is indicated. **C** is the refectory, furnished with seats and tables for the abbot, the brethren, and guests; on the south side is placed the reader's pulpit; a door at the west end communicates with the kitchen **j**, which is connected by a passage with the brew-house **k**, and bake-house **l**. A room is placed above the refectory for the storage of clothes. **D** is the wine and beer cellar, with a larder above. **E** is the dormitory, with the rows of beds indicated in the centre, and, along each side, passages open from the south end into the closets and urinals **m**, and the bath-rooms **n**. **F** is the room for the preparation of the holy bread and oil, communicating with the sacristy **o**, above which is the vestry. On the opposite side of the presbytery is placed the scriptorium **p**, with library over. **G** is the abbot's house, with bath, cellar, kitchen, and rooms for the servants, adjoining **q**. Eastward of the church is situated the infirmary **H**, with its chapel **K**, and bath and kitchen **t**, and on the south side of these buildings the convent for novices **I**, with its chapel **J**, and the bath and kitchen **u**. On the north side of the infirmary are placed the doctor's house **L**, with physic garden **1**, and house for bloodletting and giving physic **M**. On the south side of the novice convent is the cemetery **N**, planted with various fruit trees. **O** is the school-house. **P** the hospitium for distinguished guests, with its kitchen, bake-house, brew-house, and store-rooms, **r**. On the other side of the paradise is situated the hospitium **Q**, for poor guests, with its suite of kitchen offices **s**. The large block of buildings **R**, on the south side, is devoted to workshops for shoemakers, saddlers, cutlers, turners, curriers, trencher makers, goldsmiths, smiths, and fullers. The workshops for coopers, **5**, **6**, are near the hospitium for paupers; **7** is the cloister parlour; **8**, the almoner's room; **9**, rooms for strange monks; **10**, schoolmaster's lodgings; **11**, the lodging for porters. The whole of the remaining buildings are devoted to the home farm. **S** is the gardener's house, with kitchen garden attached, **2**; **T** the fowl-keeper's place, with hen and duck-houses, **3**, **4**; **U** is the larger threshing floor; **V** the smaller threshing floor; **v** the mills, and **w** the mortars; **x** is the malt kiln. **W** is the house for grooms and herdsmen, with the stables **y**, and stalls for oxen **z** attached. The sheds marked **X** are for sheep, goats, cows, and pigs. **Y** is the place for country servants, and **Z** the stables for country horses. The block marked **12** is so indistinctly lettered on the original plan that its use is unknown; in all probability it comprises the lodgings for the retainers of distinguished guests.

It will be seen, on reference to the plan, that the numerous buildings

are arranged with considerable skill, forming a small town, with streets running at right angles to each other. The church, with its cloister, and the more important monastic buildings, occupy the centre of the site. The infirmary, with its chapel, the educational establishment for novices, with its chapel, the cemetery, kitchen garden, and part of the agricultural buildings, are placed towards the east. On the north of the church are situated the abbot's lodgings, school, and guest houses; and on the south and west are located the agricultural or home-farm buildings. Speaking of the plan, Mr. Willis remarks—"The entire establishment resembles a town composed of isolated houses, with streets running between them. This is probably due to their having been erected of wood, with the exception of the church. The church has a cloister attached to its south side, and the latter is surrounded by three large buildings in the usual manner, appropriated respectively to the dormitory, the refectory, and the cellarium or provision department. Also on the east side of the church stands a group of buildings arranged about a couple of courts, and including the infirmary and convent of the novices. With these exceptions, the monastery is composed of thirty-three separate houses, comprising various offices, as well as the residences of the abbot and physician, a hospitium for distinguished guests, and one for paupers, and, lastly, a complete series of farm buildings. Moreover, there is a physic garden, a vegetable garden, and a cemetery, each separately enclosed. To judge by the length and breadth of the church, the entire space occupied by the monastery will be about 430 feet square.

"The draughtsman has not merely given us the disposition of the apartments, but has also delineated the furniture of each room, so that the plan becomes extremely interesting for the elucidation of the domestic habits of the period. Thus, for example, the hospitium for the distinguished guests may be supposed to represent the usual arrangements of a large house for that class of persons. The abbot's house is another variety of the ordinary dwelling-house of the ninth century. The arrangements of the farm buildings, in the like manner, must belong as much to the laity as to the ecclesiastical order, so that this curious document is by no means confined to the elucidation of monastic habits." For further information on this subject, we must refer our readers to the *Archæological Journal*, vol. v., pp. 85-117.

**ABBOT'S LODGING.** The residence provided for the abbot in a monastic establishment. In arrangement and accommodation it differed in accordance with the extent of the abbey and the time in which it was built. It is perfectly safe to take it for granted that, in all essential features, an abbot's lodging resembled the first-class dwelling-house of the period. In the plan of the abbey of St. Gall (see *Abbey*), the residence of the abbot is situated on the north side of the church, outside the monastery, and surrounded with a fence. It consists of two buildings, one for the lodging of the abbot, and the other for his ser-



vants. The principal building is of two stories, the lower of which is divided into two rooms; one the abbot's sitting-room, furnished with stove, benches, and presses, and opening into a covered way connected with the church; the other the abbot's bed-room, fitted with eight beds, a stove, bench, and such-like conveniences. This story has open porticoes on its east and west sides. The upper story contains a large chamber and some smaller ones. Speaking of the abbot's lodgings, or palatium, Mr. Willis says:—"According to the rule of S. Benedict, there shall be a kitchen as well in the abbot's house as in the hospitium, in order that the brethren may not be disturbed in their arrangements by the unexpected entrance of strangers into the cloisters. Accordingly, the servants' house contains the kitchen of the abbot, and adjoining to it his cellar and provision store; behind these rooms three chambers are provided for the domestics."

In England, the abbot's lodgings, in some instances, assumed large proportions, containing a private chapel, great hall, chamber, library, several bed-rooms, with kitchen, offices, etc., attached. The abbot's chapel remains at Gloucester, and the abbot's hall at Peterborough. The latter is an important apartment, measuring about 96 feet by 36 feet. The chamber at Peterborough was also large, measuring about 99 feet by 30 feet.

**ABSIS.** Same signification as Apse. (See *Apse*.)

**ABSORBENT GROUND.** The term applied by artists to a surface prepared with a coating of distemper composition, for the purpose of absorbing the excess of oil with which the colours used in painting are mixed.

**ABUTMENT.** A construction of stone, brick-work, or other material, which receives the thrust or lateral pressure of an arch, vault, or strut. Abutments form characteristic features in the architecture of the middle ages, and great ingenuity and science are displayed in their construction. An abutment properly calculated to resist the thrust of an arch, vault, or strut, must have its statical weight considerably in excess of the forces these exert upon it. It is not necessary that the weight should be massed below the line of the thrust; it may be carried above it when it is desirable that the construction below should not assume large proportions. The middle age architects, bearing this fact in view, developed some of the most picturesque features of their buildings to satisfactorily meet the requirements as regards statical weight. See *Buttress* and *Pinnacle*.

In carpentry the term abutment is applied to a joint in which one piece of timber joins or abuts against another at a right angle: the grain or fibres of the receiving piece being practically parallel, and of the abutting piece perpendicular to the joint.



**ACADEMIA.** (*Gr.*) A grove or villa situated in the vicinity of Ancient Athens, and used for the exhibition of public athletic sports and gymnastic exercises. It is supposed by some to have derived its name from a citizen of Athens, called Academus, who is said to have founded it in the time of Theseus. According to others its name was derived from Cadmus, who introduced the Greek alphabet. This was the academy where Plato and the great philosophers of Greece assembled and taught their systems. The grounds were adorned with temples, and cool and shady groves, and within its precincts were the tombs of many Athenian warriors.

**ACANTHINE.** A name applied to ornaments or decorative designs formed from the acanthus leaf treated conventionally.

**ACANTHUS.** The name given to a leaf which was introduced for ornament in ancient Greek art, and which has appeared, more or less modified in form and general treatment, in several of the more important succeeding styles of architecture. Even in the earliest examples of the leaf, the treatment is of so conventional a nature that it is very improbable that its origin would have been readily discovered by artists had not Vitruvius pointed it out in a beautiful legend; in the later modifications, the task of tracing the origin would have been almost hopeless. The legend alluded to may briefly be told thus:—A lovely Athenian maid, just reaching womanhood, was seized with a disorder which terminated fatally. She had a nurse who dearly loved her, and who, as a simple mark of affection, after her death, gathered together the toys her young mistress had prized most in her lifetime, and, placing them in a basket, laid them on her grave, covering the top of the basket with a square tile. As it chanced, the basket happened to be laid over a root of an acanthus plant, which, in due season, sent forth its leaves. These, finding their way from under the basket, grew upwards round its sides until their points came in contact with the overhanging corners of the tile, when they gracefully coiled themselves into volutes. At this juncture the accidental composition, fraught with much suggestion to an artistic eye, happened to be seen by one Callimachus, a sculptor of great renown in Athens, and he was so struck with it that he at once modelled some capitals in its likeness for a building at Corinth, arranging symmetrical acanthus leaves round a bell, which took the place of the basket, and introducing volutes at the angles of an abacus, which represented the tile covering. From these capitals are said to have sprung the Corinthian order.

The legend is pretty, and, whether there be any truth in it or not, it is evident that the natural plant from which the Greek sculptors derived their ideas for the foliage of the Corinthian capital is the *Acanthus spinosus*, which grows in Greece and the islands of the Archipelago. Its leaf is pinnatifid, with its lobes irregular and bidentate, displaying a complex and

varied outline. It is highly probable that the study of the palm-leaf capitals of Egyptian architecture suggested to the Greek artists the idea of arranging the acanthus leaves round a circular spreading bell; their own invention supplying the abacus and the angle volutes which completed the composition.

The Grecian sculptured acanthus is purely a conventional rendering, displaying none of the freedom and irregularities of the natural leaf. It follows, to a certain extent, the outline of the natural example, but departs entirely from its structural composition. The acanthus, as found in the capitals and terminal ornaments of the Greek buildings, has a broad base line, from which all the principal veins start, curving gracefully upward to the numerous lobes. In the natural leaf the veins of the lobes join the centre vein at intervals corresponding to the size of the lobes, and the latter do not grow in any regularity on both sides of the leaf. In the sculptured leaf the beautiful modelling and regular disposition of the lobes are departures from the natural model; they are graduated from the base to the summit, and, by their most prominent points, describe an outline of great beauty. The divisions of the lobes are sharp pointed, and are depressed towards their centre lines, forming angular flutings: these



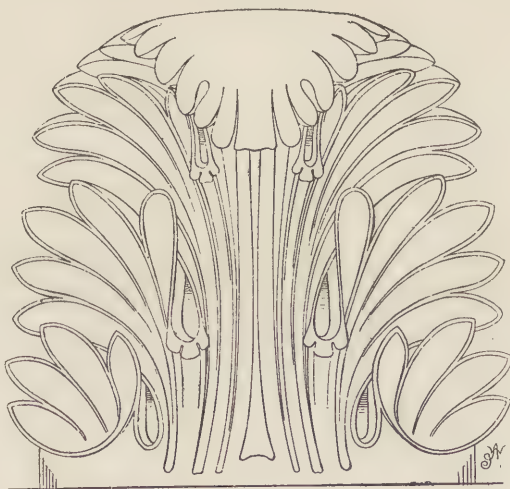
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are continued in graceful curves from the points of the divisions, through the surface of the lobes, towards the base line, where they gradually lose themselves in the hollows which mark the principal veins. This mode of modelling the surface of the leaf imparted the greatest possible effect to it, especially as it was to be seen almost invariably under a bright and shadow-casting sunlight. The lobes are divided by sunk eyes, from which raised pipings are carried down towards the base line, following, of course, the curves of the lobe veins. The treatment of the leaf varies slightly

in the several examples preserved to us, one of the most beautiful of which is that shown in fig. 1, from the Choragic Monument of Lysicrates.

In Roman art the acanthus differs materially from the severe and refined Grecian type, being extremely luxurious in its treatment, and in many instances exaggerated in its modelling. This is quite in keeping with the general feeling of Roman architecture; and it is not to be wondered at that the artists of Rome looked upon the Greek renderings of the foliage, presented in the finest works at Athens and elsewhere, as too angular and severe to accord with their luxurious ideas.

The acutely pointed bidentate lobes of the Greek leaf are never imitated in the Roman, the nearest approach to them being found in the capitals of the Temple of Vesta; but as this building is understood to have been built by Greeks, the resemblance presented is reasonably accounted for. In the generality of Roman examples the divisions of the lobes are rounded on their sides, and obtusely pointed, as in the capitals of the Temple of Mars Ultor, the Basilica of Antoninus, the Baths of Diocletian, the Arch of Titus, and the Pantheon (fig. 2). In these leaves the divisions are



hollowed or scooped out, and have no indications of the angular fluting of the Greek models. In the foliage of the Jupiter Stator capitals, the lobes and their divisions take more flowing outlines and present compound curves, and veins are marked down the centres of the divisions (fig. 3). The effect of this foliage is graceful and essentially luxurious. There are other varieties of lobe treatment to be found in Roman work, as in the Arch of Septimus Severus and the Temple of Vesta, at Tivoli, but they do not call for special illustration in an article like this.

The lobes of the Roman acanthus, generally speaking, are softly modelled and deeply concave, throwing the pipings of the eyes very prominently forward, and thus creating heavy shadows in the hollows



as they approach the base of the leaf. These dark shadows cut up the field of the leaf in a very pronounced manner, and produce an effect entirely different from that of the Greek foliage.



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It is a matter of doubt whether the Romans derived the ideas for their treatment of the acanthus foliage from the variety of the natural plant which grows in their own country, the *Acanthus mollis*, and which does not display the same sharp and spiky outline as the Grecian *Acanthus spinosus*; or whether they were inspired by the Greek examples, and modified them to suit their own debased and luxurious tastes. This question may never be set at rest, but the chief argument in favour of the latter idea lies in the fact that none of the best Roman examples at all resemble the natural leaf of the *Acanthus mollis*.

In the styles of Christian architecture, which immediately followed the Classic, the acanthus still appeared as the leading motive in their sculptured ornamentation. In the Byzantine style and its offshoots, as might be expected, the Greek forms of the conventionalised leaf were followed as models, the sharp-pointed divisions of the lobes and their angular grooving being adhered to. The general form and treatment of the Greek acanthus were, however, materially departed from.

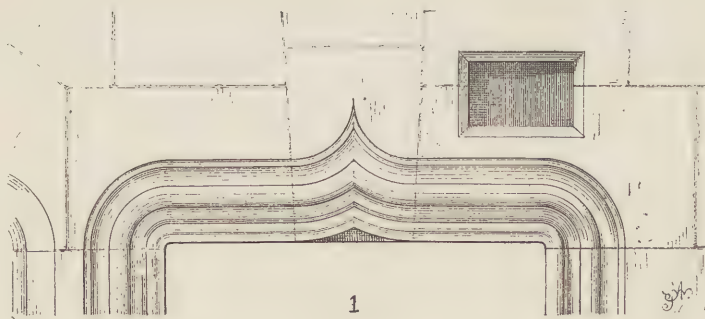
In the Christian architecture of the West, which derived its inspiration from Roman art, the acanthus also appears as the model for sculpture. The overlapping lobe, with its rounded divisions, as presented in the foliage of the Pantheon, the temple of Mars Ultor, or the Arch of Titus, and the more elaborately outlined lobe of the leaves of the Arch of Septimius Severus, are those which can be distinctly traced in the early architectures of Italy, Germany, and France. Occasionally, traces of Byzantine influence appear in Western art, and the Greek form shows itself, treated, however, with rather uncertain hand, and carried to no great extent.

In the later periods of Christian architecture, the acanthus virtually died out as a motive for ornament; but with the opening of the Renaissance, and notably during its best period, the acanthus was again treated as in Classic art.

**ACCESS.** A passage, or any portion of a building designed for communication between two or more apartments.

**ACCESSORIES.** Any ornaments or portions in an architectural composition introduced for the purpose of giving variety or richness to it, but which, by design or accident, do not appear essential to the character or utility of the structure. In painting, accessories may be described as those objects which are in every way subordinate to the principal object of a picture, but introduced for the purpose of enriching, explaining, or giving force to the scene represented or the idea to be conveyed.

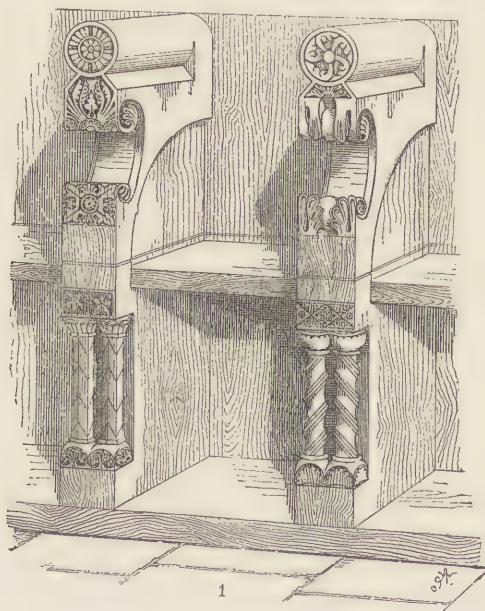
**ACCOLADE.** (*Fr.*) This word signifies literally an embrace. In architecture it is employed to designate the splayed or moulded ogee curves which ornament the external faces of the lintels of doors and windows in buildings of late Gothic architecture. The simplest form of the accolade is most usually found in French domestic architecture of the fifteenth century, and generally consists of a plain splay, of the outline shown in the accompanying illustration, sunk from the lower portion of the face of the lintel, artistically bracing or connecting together the splays of the jambs. The horizontal bed of the lintel is retained beyond the sinking of



the accolade. In fig. 1 is given a richly moulded example, from a doorway of a house at Cluny, France.

The term is also applied by the French architects to the projecting and moulded ogees which embrace and surmount the arches of the architecture of the sixteenth century. For illustrations of these, and the earlier forms, see *Dictionnaire Raisonné de l'Architecture Française*, par M. Viollet-le-Duc.

**ACCOUDOIR.** (*Fr.*) This word means a leaning place or support for the elbows. In civil architecture it is applied to a balustrade, or wall, high enough to lean the arms upon, placed before a window or other opening, on a retaining wall of a terrace, or between the pedestals of a colonnade. In ecclesiastical architecture the term is used to designate the partitions which divide the stalls placed in the choirs of cathedrals and churches; and which are so formed as to give support to the arms when the body is in a standing position or resting against the ledge of the miserere. In early architecture they were formed simply from a thick plank of wood, carved and moulded, as is illustrated by the remains of stalls of the twelfth century found in the Cathedral of Ratzburg (fig. 1).



These interesting relics are fully illustrated by M. Ramée, and described by M. Gailhabaud, to whose valuable work on architecture we are indebted for the drawing of the stalls in a restored form, as shown in the above illustration.

In later examples the accoudoirs are not formed from single flat planks, but are fitted with a horizontal capping, moulded on its edge, and shaped in curves, which, between the divisions, fit the back of the occupant while standing, and which, over the divisions, spread towards the front, forming round and roomy arm rests. (See *Arm Rest* and *Stall*.)

**ACCOUPLEMENT.** (*Fr.*) The French architects employ this term to express the mode of coupling detached columns in modern architecture; that is, the placing together of two columns with only sufficient space between them to prevent their respective bases and capitals touching each



other. This practice does not appear to have any sanction given it by ancient art. On this subject, De Quincy remarks as follows :—"Accouplement was unknown to the ancients, and no satisfactory example has yet been found in the numerous remains of their monuments of all ages and countries, for it was by mistake that Serlio, and those who repeated it after him, maintained that the columns of the Arch at Pola were coupled. The modern travellers who have lately measured the edifices of that place have all corrected the error of Serlio. A mistake was made by others in believing that they found, in the small Temple of Spoleto, an ancient authority in favour of the coupling of columns. In this case, the coupling, if it can be called such, exists between the pilaster which forms the angle of the cella, or wall of the pronaos, and the column of the peristyle. But that pilaster must be considered only as the antæ, and though the disposition is not a very happy one, nothing can be deduced from it in support of the practice of coupling columns, so much the more as the pilaster is not even isolated from the adjoining column. Wood & Dawkins, in the *Ruins of Palmyra*, have, however, shown us examples favourable to the system, but as their plans are not accompanied by measurements, and as we are warranted, from all the details of their travels, in distrusting the fidelity of their elevations, we cannot accept as proofs drawings made in haste and wanting in the authenticity necessary for such works.

However, the small number of coupled columns which we notice in the drawings of the English travellers, are found against walls, like those of the peristyle of the Louvre; but in the numerous colonnades yet standing amongst the ruins spoken of, we can see no coupled columns; on the contrary, they are all of them disposed and spaced in equal inter-columinations, so that the authority, at its best, must only be looked upon as unique, and as giving no sanction to the modern abuse.

We must distinguish, in what are usually called coupled columns, more than one variety of disposition. For example, we distinguish columns called coupled from those called by some geminated, that is to say, those which are associated, but separated by a considerable interval. Although such columns may be disposed two by two, they are removed from the true coupling in being usually employed, not as isolated columns, but as leaning against flat surfaces of walls. In that fashion some geminated columns are to be seen on the piers of certain ancient triumphal arches."

**ACCUBITUS.** The name given to an apartment, sometimes attached to a large church, in which the principal officiating priests retired to rest at any time during the day.

**ACERRA.** (*Lat.*) A small box, of square or oblong form, used by the Romans for holding perfumes or incense at their feasts and sacrifices; and also a portable altar upon which perfumes were burnt before a corpse previous to burial. It is frequently represented in sculptures, and is ornamented with various devices, showing that it was looked upon as an object

of considerable importance. *ACERRA*, or *ACERNA*, are names given to the vessels used by the Latin church for holding incense. They have been, by some writers, used to designate the thurible, in which the incense is burnt.

**ACORN.** The seed of the oak tree. In architecture, the name is applied to knobs or other ornaments which resemble the natural seed. In ornamental sculpture or carving the acorn very frequently appears. It has been used in Classic architecture in lieu of the egg for the enrichment of the echinus; and in late English Gothic work, acorns along with the leaves of the oak, formed favourite and characteristic enrichments. Diaper work of the Decorated period, composed of acorns and leaves, is to be found in Lincoln cathedral (fig. 1). Crockets of the same period, formed



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of groups of four acorns and three leaves, exist in Exeter cathedral; and running ornaments, into which the acorn enters, are to be found in Henry VII.'s Chapel, Westminster Abbey, and other buildings of the Perpendicular period.

**ACROLITHUS.** (*Gr.*) The name given to statues whose heads, hands, and feet were of marble, while their draped bodies were of wood or other materials, most probably decorated with colour and gilding. Vitruvius tells us that the sculptors antecedent to Phidias made only the extremities of their statues of pure white marble, and the bodies of bronze or gilt wood. Phidias himself is said to have executed a Pallas in this style of art.

**ACROPODIUM.** (*Lat.*) A term generally understood to signify the pedestal or base upon which a statue is supported.

**ACROPOLIS.** (*Gr.*) In the generality of instances the important cities of Greece were built upon hills or rocky places, and each city had an upper division, or citadel, erected upon the most elevated portion. This

citadel was termed the Acropolis (higher or upper city). Amongst the several which we read of, the most celebrated was the Acropolis of Athens. It was erected upon a commanding rock, fortified with massive walls, and richly adorned with temples, statues, and other works of art. Important remains of the temples which were built here during the best period of Greek art still exist, and are objects of the greatest interest to the student of architecture.

**ACROTERIA.** In Classic architecture, the pedestals placed on the centre and extremities of pediments for the reception of statuary. This



term has been incorrectly applied to certain ornaments which rise from the upper edges of copings and parapets, and also to the pedestals which divide balustrades.

**ADAM.** In all periods of Christian art the various incidents of the Creation, as set forth in the first chapter of Genesis, afforded favourite subjects for representation, in sculpture, mosaic, painting, and stained glass; and great ingenuity was exercised by artists in devising graphic modes of delineating, or of conveying intelligibly to the eye, the several works of the first six days. Three series of representations of the greatest interest exist—one of the eleventh century, in the mosaic decoration of a cupola, in the vestibule of St. Mark's, at Venice; another in the mural decorations in the chapel of St. Peter, in the Palace at Palermo; and the third in the mosaics of the Cathedral of Monreale, executed during the early part of the thirteenth century. (See *Creation*.)

At present, we have particularly to speak of Adam, the first man, as he has been treated in art works. His first appearance is of course his creation, and in that he is represented in two stages—one as formed from the ground, but lifeless, and the other as receiving the breath of life from the Deity.

So late as the fourteenth century the inert figure is introduced; the breathing "into his nostrils the breath of life" is variously represented; in the St. Mark's cupola, the Deity, as the second person of the Trinity, is giving the "living soul" to Adam, who stands upright before Him. The soul is depicted as a small winged figure leaving the right hand of God and ascending towards Adam's nostrils. In later works, such as those at Monreale, a more literal reading of the Scripture account is resorted to,



and Adam is represented as receiving directly the life-giving breath from the lips of his Creator.

In the Ghiberti gates at Florence, Adam is modelled in the act of rising from the ground at the touch of God, who holds his left hand, and stoops forward, as in the act of imparting the breath of life.

Adam, in the garden of Eden, has not been a favourite subject with artists; a solitary naked figure amidst trees, or surrounded with beasts and birds, being all that Scripture sanctioned.

The first important event in Adam's life was the creation of Eve, from a rib which the Lord God took from his side while asleep; and, as might be expected, the earlier representations of this event were rendered very literally—Adam being shown in deep sleep, and the Creator in the act of extracting a rib from his side. In later times artists left the literal reading of the words of Scripture and introduced another rendering of the subject; it doubtless struck them that, in strict accordance with the text,—“and the Lord God caused a deep sleep to fall upon Adam, and he slept; and he took one of his ribs, and closed up the flesh instead thereof; and the rib, which the Lord God had taken from man, made he a woman, and brought her unto the man”—two independent events had to be portrayed before the creation of the woman could be fully set forth to the eye; and that the early artists, in simply representing the first event, namely, the extraction of the rib, failed to tell clearly what was aimed at. Under this conviction the later artists endeavoured to combine both events in one, with a desire to set forth, in the plainest possible manner, the power of the Creator. At their hands, therefore, the subject assumed this form—Adam is stretched upon the ground in sleep, while the Creator, standing by, raises a female figure which issues from his side. In the generality of instances, this conventional rendering is grotesque and displeasing. There are instances, however, where artistic skill has overcome the great difficulties which beset this subject, and one notable example is to be seen in the Ghiberti gates, where Adam is reclining, with his head supported on his left arm, and Eve, a graceful figure, appears borne upwards by angels towards the Creator, who holds her right arm in one hand and blesses her with the other. No opening is shown in Adam's side, and although consistency is given to the subject by the position of Eve's lower limbs, there is nothing which destroys the idea that her creation was directly the result of the Divine will while Adam slept. This composition may in reality have been intended by Ghiberti to depict the second and culminating event in Eve's creation, the extraction of the rib from the sleeping Adam being understood to have previously taken place. Adam's side is closed up, and the position of Eve's feet, which are behind his side, towards the shoulder, may have been devised to indicate her relation to him, but with no desire to overthrow the literal reading of the text.

In representations of the Temptation and Fall, Adam is variously treated; he is, however, usually depicted as a man in the prime of life,

with expressions of yielding reluctance, in the act of receiving the forbidden fruit from the hand of Eve, or in the act of helping himself from the boughs of the tree. In the succeeding events, Adam commonly appears, in early art, clothed with skins, the "coats of skins" which the Lord God made and gave to the fallen pair. In late representations of the expulsion from Eden, Adam is naked, although Scripture does not sanction his being so treated. The last scene in which Adam appears in art works is that in which he assumes the lot of a bread-winner, and is accordingly depicted toiling at various agricultural operations. Adam is now literally a man of sorrows, and is aged and worn down with labour and care.

**ADIT.** (*Latin*, ADITUS.) A passage or entrance to a building. The Romans used the term to signify the entrances to the stairs of a theatre or circus. It is now commonly used in mining phraseology.

**ADYTUM.** (*Lat.*) The secret or holy chamber in ancient heathen temples, into which none but the priests were permitted to enter, and from which the oracles were delivered. The adytum is supposed to have been devoid of any aperture save that used for entrance and exit, and to have been raised some steps above the floor of the cella. The entrance appears sometimes to have been through a subterranean passage. The term has sometimes been used in connexion with Christian churches, where it signifies the sacrarium or chancel in which the altar is placed.

**AECCELSIOLA.** A term understood to mean a chapel subordinate to a mother church. In this sense it is frequently used in Domesday Book.

**AEDES.** (*Lat.*) The name given by the Romans to an important town residence. It was also understood to signify an inferior description of temple, one which was not formally consecrated, and which might be put to profane uses. Such a building was designated *AEDES SACRA*. The term has been used by mediæval writers to denote a chapel, but they have sometimes applied it to a house.

**AEDICULA.** (*Lat.*) A very small house or temple. The name given to a shrine placed in a temple to receive the statue of a deity. The term was also applied in Classic architecture to those recesses in walls which held small altars, or the statues of the Lares and Penates. In Christian art it has been applied to the models of buildings, carried in the hands of the founders of important churches, when they are represented in sculpture, painting, or stained glass.

**AEGICRANES.** (*Gr.*) The heads or skulls of rams, used in Classic architecture as sculptured enrichments for temples and altars.

**AEOLUS.** In mythology, the God of the Winds. He is represented as confining all the winds in an immense cavern, allowing them occasionally to escape to blow over the lands and waters of the world.

**AERARIUM.** (*Lat.*) The name given by the Romans to a public treasury.

**AERUGO.** (*Lat.*) The term used by the Romans for the bright green surface which appeared upon works executed in bronze when exposed to the action of the atmosphere. It was considered to enhance the beauty of statues and other works of art, and was accordingly imitated. When of natural production it was termed **AERUGO NOBILIS**. It is a carbonate of copper. The artificial aerugo was produced by wine refuse, and was simply verdigris or acetate of copper. It has been termed **AERUGA**.

**AES.** (*Lat.*) An alloy of copper and tin, commonly known as bronze. It was very extensively used by the ancients for works of art.

**AESCULAPIUS.** In mythology, the God of Medicine. He is represented as an aged man, bearded, and leaning upon a staff, round which a serpent is twined.

**AETIAIOI.** (*Gr.*) The term used by the architects of Greece to designate the slabs of marble used for facing the tympanum of the pediment of a temple.

**AETOMA.** (*Gr.*) The name given by the Greeks to the inner triangular portion or tympanum of the pediment or fastigium of a temple. (See *Aetos*.)

**AETOS.** (*Gr.*) The term was derived from *αετος*, an eagle, and applied by the Greek architects to designate the pediment of a temple. Two reasons are given by writers for its adoption. Some believe that as it was customary to place representations of an eagle on the highest points of temples, especially those sacred to Jupiter, the name was given to the most elevated portions, even when no bird was introduced, and afterwards was applied to the pediments. Others believe the name to have been suggested by the resemblance of a pediment to the outline of an eagle with its wings outspread laterally; the idea first occurring to the minds of the Greek architects on observing the winged balls, or sacred falcons with spreading wings, which surmounted the entrances of the Egyptian temples.

**AGATHA, ST.** Virgin and Martyr. In Christian art this saint is usually represented as young and beautiful, bearing in her hands one or more of the emblems of her painful martyrdom. Agatha was a maiden of Catania in Sicily, who suffered death, by the orders of Quintianus, king of



the island, because she would not listen to his dishonourable proposals, steadfastly adhering to the faith of Christ. She was cruelly tortured by having her breasts torn and cut by iron pincers and shears. According to the legend, these were miraculously healed and restored by ointment brought to her prison cell by St. Peter. On Quintianus hearing of her recovery, he ordered her to be burned. Therefore the emblems of St. Agatha are a pincers or shears, a female breast, held in the jaws of the pincers, or cut off and carried on a dish, or on a book held in her hand. She is also depicted with a chafing dish by her side, with executioners cutting off her breasts; or upon a funeral pile. When represented as the patron saint of Sicily, in addition to some emblem of her martyrdom, she generally carries a palm branch. She is usually invested with a long bridal veil, and is sometimes crowned as the bride of Christ. There are three churches in England dedicated to St. Agatha: at Brightwell, Berkshire, and at Easby and Gilling, Yorkshire. In the Roman, Old English (Sarum use), French, German, Scottish and Greek calendars, her day is February 5, the day on which it is understood she suffered martyrdom, in the year A.D. 251.

**AGNES, ST.** Virgin and Martyr. In Christian art this saint has been specially favoured. Representations of her date from the early part of the fourth century, and appear in every successive period of Christian art, from that time down to its decadence. Her legend is one of the oldest in the Church, and may be briefly outlined thus:—Agnes was a Roman maiden of wondrous beauty, and endowed with rare gifts of kindness, meekness, and innocence. At the age of thirteen, so great were her perfections of body and mind, that the son of the Roman prefect fell deeply in love on first beholding her. He sought to marry her, but she refused to become the wife of any man, saying that she was espoused to one far above any earthly lover; on hearing this, his grief was so intense that it caused a severe illness, which the physicians pronounced to be the result of unrequited affections. On questioning his son, the prefect, learning how matters stood, went to the parents of Agnes, and anxiously besought them to give their daughter in marriage; but the maiden firmly refused to wed with any man. Enraged at what appeared to him to be an unreasonable repulse, Sempronius, for such was the prefect's name, sought to learn whom it was that Agnes said she loved, and on being assured that she was a Christian, and that the lover of whom she spoke was the Lord Jesus Christ, he had her seized and bound with chains, threatening her with cruel tortures and death if she did not renounce her faith and worship idols. She steadfastly refused to become the servant of false gods; and on this he had her carried to an infamous place, intending her to be subjected to outrage. A miracle took place, for, on her being stripped of her garments, her hair immediately formed a covering for her whole person. On seeing this, even the brutal soldiers became awe-struck, and, in fear, locked her up in a room. While in this

place of confinement, Agnes prayed that she might be spared further indignity, asking rather to die as a martyr for the Lord she loved ; as she prayed, a shining garment was given her, and her prison was filled with light. At this time the son of Sempronius visited her, and was struck down as one dead on beholding her, but was restored to health in the presence of his father and relatives by the prayers of Agnes. Sempronius, struck with remorse, now tried to release and restore the maiden to her family ; but, alas, the priests and people claimed her life, calling her a sorceress. She was accordingly thrown upon a pile of burning fagots, but the flames were miraculously extinguished ; on seeing this, one of the executioners killed her with his sword. So died in holy martyrdom the young and pure Saint Agnes, on January 21, A.D. 304.

In Christian art, St. Agnes is almost invariably represented with a lamb, which is commonly placed by her side, but is sometimes held in her hand, or is laid upon a book which she carries. The lamb has evidently an intimate connexion with her name, which may have been originally given her as expressive of the lamb-like gentleness and spotless purity of her life. The incidents of the martyrdom of St. Agnes have also supplied artists with further emblems. She has been represented carrying a sword, the instrument of her death ; with a sword in her throat, denoting that she was beheaded ; with a sword in her hand, and flames at her feet ; with a burning pile near her ; with a palm branch, the usual emblem of glorified martyrdom ; and with a book, expressive of her faith in the Holy Gospel of Christ. She is sometimes depicted clad in her radiant garment, or attended by an angel, who is clothing her with a robe ; or by angels, who are covering her with their hair. At other times she is represented naked, veiled only with her miraculous growth of hair. Both St. Jerome and St. Augustine write about St. Agnes. Two churches are dedicated to her in Rome, and two bear her name in England, one at Adstock, Buckinghamshire, and the other at West Bilney, in Norfolk. In the Roman, French, Spanish and German calendars, St. Agnes' day falls on January 21st ; in both the Old English (Sarum use) and the Scottish calendars she has two days, the first on January 21st, and the second on January 28th. Tillemont conjectures that the second festival commemorates her stated miraculous appearance to her sorrowing parents eight days after her martyrdom.

**AGNUS DEI.** The symbol of our Lord, which has been used in all departments of Christian art. It is, perhaps, at once the most beautiful and appropriate symbol, and one which has the authority of both the Old and New Testaments for its adoption. Christ is typified by the Lamb under the Mosaic law, and the Prophets in several instances employed the symbol in speaking of the future Messiah. In the New Testament writings the image is again used in a more direct manner. In the Gospel according to St. John, i. 29, the Baptist exclaims, on seeing Jesus, "Behold the Lamb of God, which taketh away the sins of the world."

In the catacombs many examples of the lamb are to be found, which differ somewhat in their details. These representations appear both in fresco and bas-relief. In the earliest examples, the lamb is depicted in a standing position, devoid of the nimbus, but in some instances its head is surmounted by a small cross, or the Greek monogram of the name of Christ (X crossed by a P).

The most beautiful representations of the Agnus Dei are those in which it is depicted invested with an inscribed nimbus, standing upon a small hill, from which four streams are flowing. This composition is full of symbolic meaning; the hill represents the Church of Christ—the mountain of God's House; the streams, the four Holy Gospels—the four rivers of Paradise, ever flowing through and invigorating the pastures of the church on earth. The inscribed nimbus usually presents the Greek monogram, associated with the alpha ( $\alpha$ ) and omega ( $\omega$ ).

After the sixth century the lamb became somewhat altered in general appearance. In works of architectural sculpture, painting, embroidery, &c., executed since that date, the mount and rivers are not introduced; the lamb appears standing on the ground, with one fore leg uplifted, holding a cross, symbolical of the Passion, and a small cross-adorned banner, symbolical of Christ's victory triumphant over Death and Hell, or is depicted with the blood flowing from a wound in its breast into a chalice; it is universally invested with the divine nimbus.

An example of the symbol occurs in a sculpture of the tenth century, which has the nimbus, with a small cross marked on each of its three rays (fig. 1).



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When intended to set forth the lamb of the Apocalypse, it is furnished with the "Seven Horns and Seven Eyes," which are in themselves symbols of the Seven Spirits of God, and express omniscience and Almighty power.

The Agnus Dei also appears in portraiture of St. John the Baptist, represented as lying upon a book held in his hand, or in an aureole, as in the statue of the Saint in Chartres Cathedral (twelfth century). (See *Aureole*.)



**AGORA.** An open space, in an ancient Greek city, used as a market place, or for public meetings or promenade. The agora was surrounded by public buildings and porticoes. "Thus, in the agora of Megalopolis, Pausanias first describes the portico called the Phillipeon, then a temple of Mercury, after which another portico; he then describes the myropolis, or portico of perfumes, then an enclosure sacred to the Lycian Jupiter, then Bouleuterion, or council-house, then another portico, called Aristandrea, from its founder, then a temple to Jupiter Soter, then an enclosure sacred to Ceres and Proserpine, who are called the great Goddesses, then the Gymnasium, which, like that at Ephesus, is on the west side, after which is the portico of Philip, already described. In a similar manner was the agora of Elis surrounded by public buildings and porticoes, though Pausanias states it was of ancient foundation, and unlike those of the Ionians. He describes porticoes, separated from each other, but having passages through them. That towards the south was triple, and built after the Doric manner. Adjoining this portico was the portico called Corcyraica, built with spoils from Corcyra. It was also after the Doric fashion, and consisted of a double portico, with a wall along the middle, on each side of which were statues. By the side of this portico, but separated from it by a road, was the Hellanodicon. Other buildings, which he describes either about the agora, or within its circuit, were the tomb of Achilles, a splendid temple of Apollo Acesius, a temple of the Graces, a temple of Silenus, the sepulchre of Oxylyus, and the mansion of the Sixteen Women; and, in addition to these, he enumerates a great number of altars and statues." \*

Mr. Falkener, in the work from which the above quotation is made, describing the city of Ephesus, states that it contained three agoræ. One, called by him for the sake of distinction the Agora Civilis, was large, surrounded by the various public buildings of the city, and had a lake in its centre. So far as regards the last feature, the great agora of Ephesus was probably unique. In some Grecian cities a stream of water ran through the agora, as at Celænæ, Sardis, and Teos. The second, or Agora Venalis, was used as a market place, and, according to Mr. Falkener's investigations, was in the form of a square surrounded with a colonnade, and shops and stalls. It was entered on the west side by a long pathway, with stalls on both sides. The third agora was also used as a market. It was much smaller than the Agora Venalis, and opened off the south side of the Agora Civilis.

**AGRAFE.** (*Fr.*) This word signifies literally a brooch or clasp, and is, therefore, given to any ornament which makes or seems to make a union between parts, especially of articles of clothing.

In architecture, the term is applied to the sculptured enrichments which project from the keystones of arches in ancient Roman and Renaissance

\* *Ephesus and the Temple of Diana*, by Edward Falkener, p. 64.

architecture. The agrafe here forms a sort of ornamental clasp, having the effect of uniting the divisions of the archivolt cut by the accentuated keystone. In modern architecture the agrafe has been designed in a great variety of fantastical forms, many of which altogether destroy its true artistic purpose. A characteristic example of the agrafe in ancient art may be seen in the Arch of Titus at Rome.

In building, the term is applied to metal clamps used for the purpose of securely attaching heavy stones together, in cornices, copings, and other portions of the masonry of buildings.

**AGREEMENT.** The term used by architects to denote that condition of perfect accord which exists, either between the leading feature of a structure and its subordinate parts, or between one detail and another. Agreement is secured by a just balance of size, proper distribution of ornament, or by skilful contrast. It is properly an æsthetical condition, and cannot be arrived at by any system of rules.

**AGRIPPA.** One of the Sibyls. Represented in Christian art as fifteen years of age. Her emblem is a scourge. (See *Sibyl*.)

**AIGUILLE.** (*Fr.*) The term applied by French architects to all those portions of middle-age buildings which assume the acutely pyramidal form, such as spires, pinnacles, and the like. It is also applied to the Egyptian Obelisk. **AIGUILLA**, a late Latin word, has the same general signification.

**AILE, OR AISLE.** The lateral division or sub-division of a church, which is partially separated from the main portion or body of the building by columns or piers. The term has been incorrectly applied to the centre portion, as well as to the lateral divisions. It is not uncommon to hear the nave of a church spoken of as the "centre aile," or the "broad aile"; and, both in conversation and in works on architectural subjects, buildings are frequently described as being three-ailed or five-ailed, as the case may be. Such expressions are strictly incorrect, for, properly speaking, an aile must be an addition to, and an adjunct subordinate to, the main body of a building. As it will be seen farther on, an aile may belong to a nave, a choir, a chancel, or a transept; and, for sake of distinction, may be called a nave-aile, a choir-aile, a chancel-aile, or a transept-aile, but it derives its true signification from its being subordinate to these greater divisions; and hence it would be obviously incorrect to apply the term, however qualified, to the nave, choir, or transept proper.

It is also incorrect to apply the term aile to the many divisions of a hypostyle hall, as that at Karnac; or to the numerous divisions of equal dimensions to be found in ancient mosques, as that at Cordoba, in Spain.

Ailes are almost invariably found in cathedrals and churches of any magnitude which were built during the middle ages; and, indeed, are

amongst their most characteristic features, imparting picturesqueness externally, and richness in disposition of parts, and beauty of proportion internally.

The earliest buildings in which the aile occurs, in the sense it is strictly understood by English architects, are the civil basilicæ of ancient Rome, and those ecclesiastical basilicæ founded by Constantine in the fourth century. The finest example of the civil basilica was that of Trajan, the main portion of which was a parallelogram, with two ailes on each side and at each end, divided from the centre portion, and each other, by rows of columns (fig. 1). In the ecclesiastical basilica of St. Paul, founded by



Constantine, a similar disposition of ailes occurs at both sides, but not at the extremities of the nave. The great basilica of St. Peter, which was erected prior to that of St. Paul, and which stood where the present cathedral stands, had also four ailes.

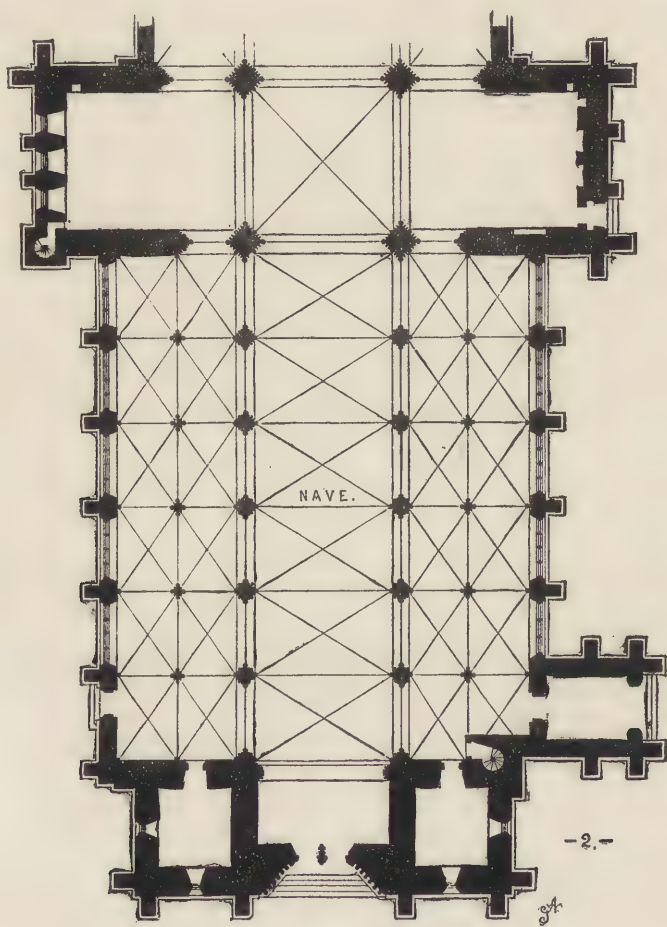
All the later basilicæ, with one unimportant exception, had a single aile on each side of their naves.

In the cathedrals and churches of Great Britain, it is seldom that more than two ailes are to be found. As regards the cathedrals, there is only one which was designed originally with four ailes, the cathedral at Elgin, the plan of which is given here (fig. 2). Chichester Cathedral has also four ailes to the nave, but the two outer ones were not contemplated in the original plan. As they were additions, built at a much later date than the nave and its two ailes, the building as it stands cannot strictly be quoted as an example of a four-ailed cathedral. The nave of Elgin Cathedral, therefore, remains the only true example in this country.

While the English architects may be said to have been invariable in their custom of designing the naves and choirs of their cathedrals with single ailes on both sides, they do not appear to have had any recognised system with reference to the application of ailes to the transepts. Examples exist entirely devoid of them, as at Worcester, Chichester, Norwich, and Exeter; with an aile on one side only, as at Salisbury, Peterborough, Durham, and Lincoln; with single ailes on both sides, as at Ely, York, and Wells. Westminster Abbey has an aile on both sides of its north transept, and on the east side only of its south transept.



As the apsidal termination was very seldom adopted by English architects, the choir-aisles usually terminate square at their eastern ends; but in those cathedrals where the apse has been adopted, they sweep round and join, forming a continuous path from one limb of the transept to another, as at Westminster, Canterbury, and Norwich.



There are a few examples of churches in England which have more than two aisles; for instance, the church of St. Mary, Taunton, has four—two on each side; and the churches of St. Mary Magdalen, Oxford; Higham Ferrars, Northamptonshire; Ottery St. Mary, Devonshire; Bloxham, Oxfordshire; and Yelvertoft, Northamptonshire, have three aisles—two on one side and one on the other. There are numerous churches which have only one aisle, placed either on the north or south of their respective naves.

Turning our survey to the Continental cathedrals, we find several examples with four aisles; for instance, the cathedrals of Paris, Bourges, Beauvais,

Troyes, Cologne, and Seville, have four ailes to both their naves and choirs; the cathedrals of Chartres, Reims, Amiens, Le Mans, and Coutances have double ailes to their choirs only; and the cathedral of Milan has four ailes to its nave. Antwerp Cathedral furnishes an example of a nave with three ailes on each side.

The addition of lateral chapels to the ailes of many French cathedrals, impart to the interior perspective much the same effect as an extra aile would do, especially when viewed from the opposite side of the building. This is strikingly to be observed in the cathedrals of Paris, Coutances, Tours, and Rouen. Amongst the best examples of two-ailed cathedrals are those of Laon, Noyon, Soissons, Sens, Rouen, Seez, and Bayeux. The cathedrals of Chartres, Laon, Soissons, Reims, Amiens, Beauvais, Rouen, Cologne, and Milan have transepts, with a single aile on both sides; the cathedral of Sens has an aile on the east side only of its transept; and the cathedrals of Paris, Noyon, Troyes, Tours, Mans, Bayeux, and Coutances have transepts devoid of ailes. All the Continental examples mentioned above, with the exception of the cathedrals of Laon and Seville, have the apsidal termination to their choirs, with the ailes continued round.

In the generality of examples of four-ailed buildings, the ailes are vaulted or roofed internally at one height; the two most remarkable exceptions to this rule are to be found in the cathedrals of Bourges and Milan. In the Cathedral of Bourges, the inner ailes are a little more than half the height of the nave, while the outer ones are somewhat less than a quarter the height of the nave, and accordingly less than half the height of the inner ailes, into which they directly open. In the case of Milan Cathedral, the relative proportions are very different; there the inner ailes are nearly two-thirds the height of the nave, and the outer ones about one-half its height.

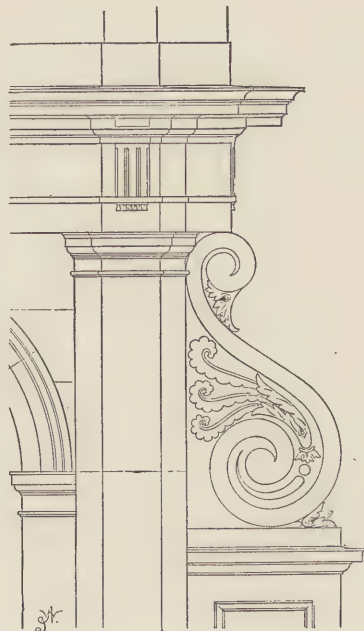
At the present day the term under review is generally spelt AILE, or, less correctly, AISLE; in old English documents, however, it is found in the following forms:—ISLE, ELE, YLE, HELE, ELYNG, ALLEY, HYLING, &c.

**AILERON.** (*Fr.*) Term applied by the French architects to a description of buttress which takes the form of an inverted console, either with one or two volutes (fig. 1). Amongst the most noticeable examples of this buttress are those which support the dome of Sta Maria della Salute, at Venice, erected in 1631. They are constructed of such large dimensions as to extend over the aile, and consist of single volutes where they spring from the aile wall, carry pedestals and statues, and terminate in pilaster capitals under the entablature of the dome.

The term should, generally speaking, be applied to the buttresses, when of small dimensions, such as those frequently found at the sides of dormer-windows, door-ways, and such like.

The small wings or guards which were worn on the shoulders during the

thirteenth century were termed **AILERONS** or **AILETTES**. They were made of leather, which was sometimes covered with cloth or silk, and richly orna-



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mented with armorial bearings or other devices, and were secured to the hauberk with laces or arming-points.

**AIR TINT.** In painting, that tint which is cast over the representations of natural objects to convey the impression of greater or lesser distance. In nature, distant objects assume modified or even different colours, according to the length and condition of the column of air which intervenes between them and the eye.

**ALA.** (*Lat.*) This word literally signifies a wing. Vitruvius uses the word to designate a small apartment which was placed on each side of the atrium of a Roman dwelling-house, and which was open to it. The term has also been applied to the lateral porticoes of peripteral temples, and to the lateral walls of the court leading to the pronaos of an Egyptian temple.

**ALABASTRUM.** (*Lat.*) A vessel, in the shape of a pot or bottle, formed of alabaster, and used by the ancients for holding perfumed ointments. Although the term was derived originally from the material of which these vessels were formed, it, in later times, was applied to vessels of other materials, which were used for holding precious ointments. Theocritus speaks of golden alabaster. Oriental alabaster was, however,



usually preferred for the manufacture of these vessels. Alabastra varied much in shape, the most common one, however, being that of a bottle, with a round end, tapering towards the neck and mouth; they were also made in the form of animals, the human figure or its limbs, and various other devices. This term is sometimes written ALABASTRON.

**ALBA CRETA.** This term occurs in early treatises on Art, and usually signifies pure chalk; it, however, sometimes evidently means gypsum.

**ALBAN, ST.** The proto-martyr of Britain, was born of noble parents in the city of Verulamium, which stood near the present town of St. Albans, and was a place of considerable importance in Roman times. St. Alban was a pagan at the time Diocletian's edicts were first put in operation against the Christians in Britain, and was converted by a priest of Caerleon, named Amphibalus, who sought shelter and protection in St. Alban's house. Amphibalus escaped, disguised in St. Alban's cloak, and the enraged soldiers, who sought in vain for him, seized the Saint, and brought him before the Roman judge. St. Alban was then put to the test, by being ordered to sacrifice to the idols. This he refused to do, and was accordingly ordered to be scourged, and afterwards beheaded. Legend states that the martyrdom of St. Alban was attended by miraculous events, amongst which was the sudden conversion of the executioner appointed, and who was martyred along with the Saint.

In Christian Art, St. Alban is generally represented as youthful, of an agreeable countenance, dressed in civil costume, and holding a sword in his right hand and a long cross in his left. The sword, the instrument of his martyrdom, and the cross, symbolical of his triumphant faith, are the proper emblems of St. Alban. The Saint is sometimes depicted clad in complete armour, crowned, and holding cross and sceptre; or in ordinary garments, with sword, palm-branch, and crucifix.

The heraldic bearings assigned (fifteenth century) to St. Alban, are—*Azure, a saltier, or.*

On the spot of St. Alban's martyrdom, the venerable Bede says, "a church was built of wonderful workmanship." The great Benedictine Abbey of St. Alban was afterwards erected upon the site of the original church; and its abbot was mitred, and had precedence over all other abbots, on the ground that the patron saint of his abbey was the first saint and martyr of Britain. In the Old English (Sarum use), the Old English, and the Scottish Calendars, his day is June 22nd. In the Calendar of the English Church his day is June 17th. The year of his martyrdom is not clearly fixed, and, according to different historians, ranges between the years A.D. 286 and 305.

**ALBARIUM OPUS.** (*Lat.*) There is some little uncertainty about the exact nature of the work to which this term was applied. It is by some supposed to have been a superior kind of whitewash, prepared from lime

made from marble. A passage in Vitruvius speaks of *albarium opus* as highly suitable for the ceilings of baths, but states that another description of work, called *tectorium opus*, may be used as a substitute. There is great probability that the *albarium opus* was a hard kind of plaster or stucco, capable of receiving a highly-finished surface, such as would resist the vapour of a bath without being painted. This term is written in late Latin, *ALBUM OPUS*.

**ALBE.** A long white linen garment, worn by priests during the celebration of the mass. In early times it appears to have been quite plain, but from about the twelfth century it was frequently ornamented on the edge of the skirt and on the cuffs of the sleeves with rich embroideries, called *apparels*. It was bound round the body by a broad embroidered belt or a simple cord.

**ALBUS.** The name given, by early writers on Art, to a white pigment, generally understood to be white lead.

**ALCHA.** A name given, during the middle ages, to a room, in a large establishment, set apart for keeping the drinking vessels.

**ALCOVE.** Term commonly applied to a recessed portion of an apartment, or to a smaller apartment built out from a greater, and connected therewith by a large arched or lintelled opening. In its strictest sense it is applied to those chambers or recesses with coved or vaulted ceilings which are met with in ancient Spanish buildings, such as the Alhambra, in Grenada, and the Alcazar, at Seville. The term has been commonly used by English writers and architects, to denote a bayed recess, a portion of a bed-chamber constructed for the reception of the bed, or a division of a chamber, having its floor slightly raised above the general level, and rendered distinct, to a great extent, by a balustrade, a colonnade, or an arrangement of curtains. This last treatment is frequently met with in state bed-chambers. In England the alcove is not a common feature, but on the Continent it is frequently introduced as an adjunct to the bedroom, and almost invariably contains the bed. It forms both a useful and ornamental feature, protecting the bed from draughts, and rendering the close hanging bed-curtains unnecessary; the only curtains required are those which hang across the opening of the alcove, and which, when drawn, effectually shut off the view of the bed from the room during the day-time.

**ALEATORIUM.** (*Lat.*) The name given to an apartment in an ancient Roman house, appropriated to the playing of games with dice.

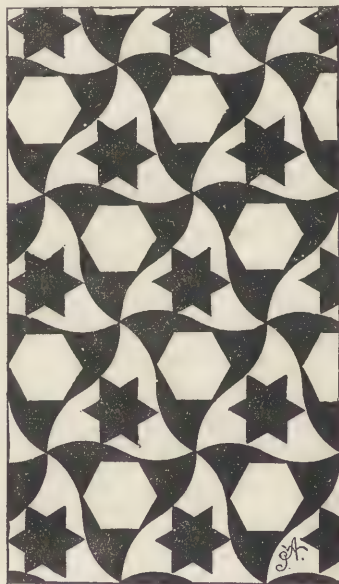
**ALEOIS.** In military architecture, the loopholes pierced in the walls, through which the cross-bow bolts and ordinary arrows were discharged in time of siege.

**ALEXANDRINUM, OPUS.** This is a species of mosaic work used in Italy for ornamental paving. Wyatt, in his "Specimens of Geometrical Mosaic," describes it as the third division of mediæval mosaic, consisting of tesserae, usually in porphyry or serpentine marbles, laid in grooves cut in the surface of the pavement-slabs, and forming geometrical designs. It was the usual Italian church paving from the fourth to about the thirteenth century. Specimens of this mosaic work exist, in this country, in the Cathedral of Canterbury and Westminster Abbey.

**ALHAMBRESQUE.** The name given to styles of ornamentation designed in imitation of those which were introduced in the Alhambra, or palace of the Moorish kings in Grenada. The styles of ornamentation divide themselves into two groups; the first, which comprises designs in relief, disposed on the walls, arches, capitals, and ceilings; and the second, which consists of geometrical patterns on walls; executed in glazed tiles.



1



2

A characteristic example of the relieved wall designs of the Alhambra is given in fig. 1; and of the geometrical tile-work in fig. 2.

The term is also frequently applied to colour; thus **ALHAMBRESQUE COLOURING** signifies a mode similar to that adopted by the Moorish artists in the painting and wall-tiling of the Alhambra. The colours chiefly employed on the relieved work were the primaries blue and red, with a lavish use of gold, representing the remaining primary, yellow. In the wall-tiling, the secondary colours were introduced, namely, green, purple, and orange, with the addition of blue and white. (See *Moresque*.) This term is sometimes written **ALHAMBRAIC**.



**ALIEN PRIORY.** A name given to a small religious house established in one country, but dependent on an important monastery in another country. There were several alien priories in England belonging to Continental monasteries, but they were dissolved by statute during the reign of Henry V.

**ALIPTERIUM.** The name given to a room in a Roman bath or palaestra, in which the bathers and athletes anointed themselves.

**ALKORANS.** The name sometimes given to the minarets or lofty towers which are attached to Oriental mosques. The use of the term has arisen from the practice of the priests attached to the mosques, who, at certain times of the day, ascend to the open balconies of the towers, and publicly recite passages from the Koran, and call the faithful to prayers. (See *Minaret*.)

**ALLÈGE.** (*Fr.*) The name applied to that part of a building which is situated between the floor-line and the lower part or cill-piece of a window. The term is only properly applied when the part in question is constructed so as to separate itself from the general wall surface; being defined on each side by the mouldings, columns, or splays of the window jambs, on the top by the opening of the window, and at bottom by a projecting base-course, an entablature of a lower story, or a string-course.

The allège is a feature commonly found in civil buildings dating from the fourteenth century, and assumes several ornamental treatments during the succeeding centuries; tracery, arcades, armorial bearings, bas-reliefs, arabesques, and balustrades being amongst the most favourite enrichments introduced.

The allège is usually constructed much thinner than the wall, being carried down to the floor on the inside, linable with the inner face of the window-frame; and, in ancient buildings, the inside is seldom decorated.

**ALLEGORY.** In sculpture and painting, a figure or subject in which the true and intended signification is set forth by a visible form which resembles it in its properties or circumstances. Every allegory, therefore, has a double expression, the general and the particular. The general expression is that which is directly derived from the outward or visible forms or figures used by the artist; the particular expression is that hidden idea or signification aimed at by the artist in his composition. An allegory in art must exist as a complete work, beautiful in its outward semblance, and embodying and distinctly giving forth the particular idea or purpose of its author; it must, in all essentials, be self-asserting, and require reference to no other object. All great works of painting and sculpture, which express action, and in the embodiment of which a fanciful condition of the mind has asserted itself, are more or less allegories. That work alone is not an allegory which simply pleases the eye without appealing to the intellect or imagination.

Allegory, itself, has been suitably personified as a beautiful female, covering herself with a semi-transparent veil.

ALLERION. The name used in heraldry to denote the charge of an



eagle, displayed, but without beak or feet (example—*Argent, an Allerion, sable*).

ALLEY. A narrow passage between two buildings. The term has frequently been applied to a church aisle, and to a subordinate part of a building, constructed to give access from one portion to another. This term may appropriately be applied to the many divisions of a hypostyle hall or mosque.

ALMEMAR. The reading-desk erected in the centre portion of a Synagogue, and from which the law is read to the congregation. It is elevated, and usually approached by two flights of steps.

ALMERY, OR AUMBRY. (*ARMOIRE—Fr.*) This term correctly signifies a wall recess, or cupboard, furnished with a door having a lock attached; it is also applied to a movable piece of furniture, constructed with shelves and lock-up doors, for the purpose of keeping in safety valuable articles of ecclesiastical or domestic use. Almeries are frequently met with in churches and monastic buildings, where they occupy different positions, according to the uses to which they were applied.

Speaking of the mediæval almary, the Rev. Mackenzie E. C. Walcott says:—"In many cases the Eucharist reserved for the last Communion was stored in an aumbry near the altar, as is still the case in Italy. In the cloister the books used in reading-time were kept in an aumbry placed either within the church, close to the door, or else in a locker adjoining it at the north-east angle. At St. Alban's it was in the former position, and enriched with colour. The Greeks had an aumbry for holding the vestments of the religious,—a sort of hanging wardrobe over the altar; from the fifth century presses for the same purpose were erected in the sacristies of the Western Church. There are sometimes two, but more generally one aumbry on the Epistle side in French churches. At Chester there are two

on the Gospel side. The Carthusians had two aumbries, one on the right for the vessels, and another for books. Aumbries to contain processional crosses, the bier, taper-stands, and burial furniture, occur in walls near the cloister and cemetery. Three of wood, formerly behind the reredos, are preserved at Carlisle, two of these of the fifteenth century, and one of earlier date, and carved. Several of the fifteenth century are remaining at Selby. Two remain behind the high-altar at Hythe and Sompting. At Salisbury there are several good stone specimens, one retaining its original doors. At Durham there are double aumbries on either side of the altar platform, which held the ewer, books, cruets, chalices, patens, and altar linen. All the keys were locked up by the sacristan at night in a master aumbry until early in the morning. Usually the aumbry is provided with a slab."

The following passages from the *Rites of Durham*, clearly prove the purposes to which the ancient church almeries were put:—

"In the north side of the Quire there is an Almye neere to the high altar, fastened in the wall, for to lay any thinge in pertaininge to the High Altar. Likewise there is another Almye in the south side of the Quire nigh the high Altar enclosed in the wall, to sett the chalices, the basins, and the crewetts in, that they did minister withall at the high masse, with locks and keys for the said almyes.

In the wainscott at the south end of the Alter (namely Jesus Altar in the body of the church,) ther was iiij. faire Almeries for to locke the chalices and sylver crewetts, with two or three sewts of Vestments and other ornaments, belonging to the said Alter, for the holie daies and principall daies." \*

Numerous almeries were distributed throughout monastic buildings, for various purposes connected with the domestic life of the inmates.

The following quotations from the *Rites of Durham* show such to have been the case:—

"On the south syde of the cloister . . . . near the Frater-house dour, ther was a faire *Almerie* joyned in the wall and an other of the other syd of the said dour, and all the forepart of the *Almeries* was thorowgh carved worke (for to geve ayre to the towels) and iij dours in the forepart of either almerie, and a locke on every doure, and every Monncke had a key for the said almyes wherin did hinge in every almerie cleane towels for the Monncks to drie their hands on, when they washed and went to dynner.

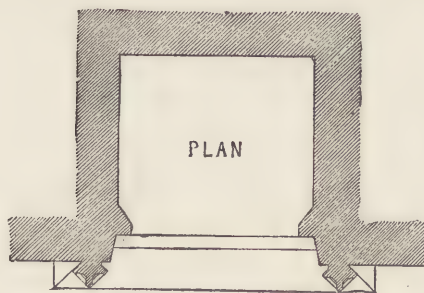
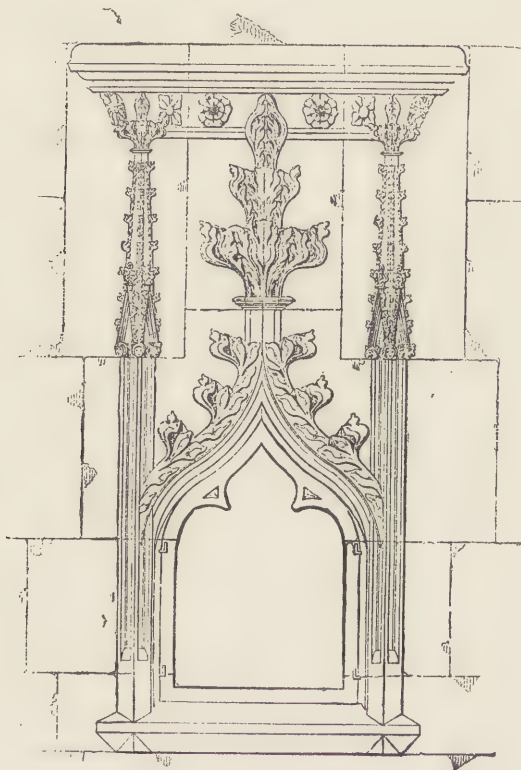
Within the Frater-house door . . . . is a strong Ambrie in the stone-wall, where a great Mazer, called the Grace-cup, did stand, which did service to the monks every day, after grace was said, to drink in round the table . . . . In that Ambrie lay all the chief plate that served the whole convent in the said Frater-house, on festival dayes, and a fine work of carved wainscot before it, and a strong lock, yet so as none could perceive there was any Ambrie at all; for the key-hole was under the carved work of the wainscot." †

Stone almeries exist in almost all the more important ecclesiastical edifices of the middle ages, and vary much in size and design, from the simple wall recess, closed with a plain hinged and locked door, to a large and elaborate construction, with buttresses, statues, tracery-work, and the

\* † From quotations in *Glossary of Architecture*.



other adjuncts of a florid Gothic design, as in the fifteenth century almery, preserved in the transept of the abbey church of Souvigny. In English churches, almeries of elaborate workmanship, such as the example just alluded to, do not exist. Fig. 1 is a good specimen of a Decorated almery from the church of St. Peter, Claypole, Lincolnshire.



1

In French churches, almeries were sometimes constructed in wall arcades, one division being deeply recessed, and enclosed by doors. Examples of these occur in the choir chapels of the abbey church of Vézelay. The doors of almeries were usually hung with ornamental

hinges of iron, and secured with bolts and locks, and were frequently decorated with paintings.

We are not aware of any ancient portable ecclesiastical almeries, constructed of wood, existing at the present day in this country, but some are still preserved on the Continent. The two most notable examples are those at Noyon and Bayeux.\*

The following forms of the term are met with in ancient writings:—AMBRY, AUMERY, AMBRE, AMBRIE, ALMARIUM, ARMARIUM, and ALMARIOLUM.

For particulars of the domestic Almery, see *Cupboard*.

**ALMOND TREE.** Introduced in Christian art as an emblem of the Virgin Mary; and probably in allusion to Aaron's rod, which blossomed and yielded almonds.

**ALMONRY.** An apartment or place in which alms are distributed. An almonry was invariably attached to important monastic establishments; and was placed in close proximity to the principal entrance, so as to be convenient for the poor who came for their daily dole. The building was usually of stone, and, in some instances, contained lodging apartments for the choristers belonging to the church, as at Canterbury and Durham. These singing boys were hence called "The children of the Almonry," and were under the charge of the Almoner.

**ALMS BOX OR ALMS CHEST.** A box placed near the entrance of churches, for the reception of alms for the poor. The alms box was usual in churches of the middle ages, but few examples have been preserved; there is a good mediæval specimen at Selby, Yorkshire, and an iron one, of fifteenth century workmanship, at St. George's Chapel, Windsor. An injunction that every parish church should be furnished with an alms chest was issued in 1 Edward VI., 1547, and again in 1603, by the Synod of London (84th canon). At the present time, the alms box is generally constructed of oak, strongly bound with ornamental wrought-iron work; has an opening in its lid through which the offerings are dropped; and is furnished with lock and key. It is either supported on a standard, with a heavy base, or strapped to a wall or column.

Alms boxes were also fixed in Continental churches. An interesting example is to be seen in the cathedral of Frankfurt-on-the-Maine; it is of stone, furnished with an iron cover. In the church of St. Burchardus, Würzburg, is an alms chest carved from a single stone, supported on a pedestal, in all about 3 feet 6 inches high.

**ALMS DISH OR BASIN.** A dish for the reception of alms, and in which to "present and place" the offertory on the altar, in accordance with the rubric: usually made of latten, and ornamented with repoussé.

\* Illustrations of these are given in Viollet-le-Duc's *Dictionnaire Raisonné Mobilier Français*, and in Nesfield's *Specimens of Mediæval Architecture*.

**ALMS HOUSE.** A building erected and endowed for the reception and maintenance of the aged poor. Alms houses have, from mediæval times, been more common in this country than in any other; and, in some instances, reached such dimensions as to be provided with a special chapel, refectory, and other adjuncts, as at St. Cross, near Winchester. Numerous alms houses exist, which have been founded by trade guilds and private munificence.

Alms houses usually consist of numerous small dwellings, clustered together, and opening from a general court or common garden; in other instances, they are of moderate extent, consisting of a row of small one-story dwellings, with a few yards of garden ground attached to each.

**ALORING.** A parapet wall, erected in front of the main roof-gutter, or aile-gutter of a church. The gutter itself, when used as a passage, was sometimes termed an *ALURE*. (See *Alura*.)

**ALPHEGE, ST.** Archbishop and Martyr. This saint is represented in Christian art as a man somewhat above middle age, with a battle-axe in his hand, or with his chasuble containing stones, the emblems of his martyrdom. St. Alphege was born of noble English parents, about the year A.D. 954, and, at an early age, retired to the monastery of Dersherste, in Gloucestershire. He afterwards became abbot of a religious house in Bath, was appointed in 984, by St. Dunstan, to the bishopric of Winchester, and, in 1006, was translated to the see of Canterbury.

In 1010 the Danes invaded England, and in their progress sacked the city of Canterbury, and, after seven months' imprisonment, ultimately killed St. Alphege, on his refusing to give up the treasures of his church as a ransom for his own life. He was martyred at Greenwich, by being first stoned, and then despatched with a battle-axe.

The parish church of Greenwich, built over the spot of the martyrdom, is dedicated in his honour. In the Old English, the Sarum, and Scottish Calendars, his day is April 19th, and the year of his martyrdom was 1012.

**ALTAR.** A construction of brick, stone, metal, wood, or other materials, in the form of a pedestal or table, upon which, in ancient times, sacrifices, libations, and incense were offered up to deities; and, in the Christian Church, upon which the elements of the Holy Eucharist are consecrated.

Ancient altars were made in different forms and sizes according to the purposes for which they were intended; and were frequently sculptured, or otherwise richly ornamented. The earliest form of altar was a single square stone, upon which the devotee laid the offerings to his god; when sacrifices of blood and burnt offerings were adopted, the altars were increased in size, and their shapes were modified according to the nature of the victim and the manner of sacrificing. Altars for burnt offerings were commonly flat on their upper surfaces, but occasionally they had



sunk portions to contain the fire, and channels to carry off the blood of the animals. Those altars which were used for libations were hollowed out like a basin; and those for burning incense or perfumes were of small size, generally portable, and constructed to hold the small quantity of fuel necessary to consume the incense.

Egyptian altars were generally conical or cylindrical, and inscribed with hieroglyphics. The altars of the Greeks and Romans were either quadrangular, circular, or triangular in plan, and consisted of a base, die, and cornice. They were formed of various materials, amongst the most usual of which were stone, marble, and bronze. They varied in height according to the divinities to which they were consecrated. Vitruvius informs us of this fact, in the eighth chapter of the fourth book, where he says:—"The aspect of altars should be to the east, and they should always be lower than the statues in the temple, so that the supplicants, and those that sacrifice, in looking towards the deity, may stand more or less inclined, as the reverence to be shown may proportionally require. Hence altars are thus contrived; the heights of those of Jupiter and the celestial gods are to be as high as they may conveniently be; those of Vesta, the Earth, and the Sea are made lower. On these principles, altars in the middle of temples are fitly proportioned."\*

Stone and marble altars were almost invariably ornamented with sculptured enrichments, which were either in the shape of the attributes of the deity to whom the altar was erected, or of emblems, indicating the description of sacrifice or offering the altar was used for. In addition to these permanent enrichments, it was usual to decorate the altars on festivals or at times of sacrifice with garlands and festoons of certain leaves and flowers which were consecrated to such uses.

Bronze altars were usually made in the tripod form, and of small dimensions; they were used for incense and libations. Temple altars were of the most permanent and ornate description; and they occupied different positions, being erected before the temple or before the statue of the divinity in the cella. Those which were placed before the temple were altars for sacrifice or burnt offerings; those within the building were for libations, bloodless offerings, and incense.

The first altars used by the Christian Church were doubtless simple constructions of wood; tables, in fact, representing that on which the Last Supper was spread. Such altars were convenient during those times of persecution, for they presented no special characteristics to attract notice, and were easily transported from one place of meeting to another. The use of stone altars probably originated in the Roman catacombs, where the tombs of the early martyrs were made to serve as altars for the Sacrament of the Holy Eucharist. When the Church emerged from its hiding places, and could celebrate its worship in the light of day, it remembered those tomb-altars, in the dark cells of the catacombs, beneath which slept its early saints, and upon which, in profound secret, it had offered up the Blessed

\* *Vitruvius*. Gwilt's Translation.

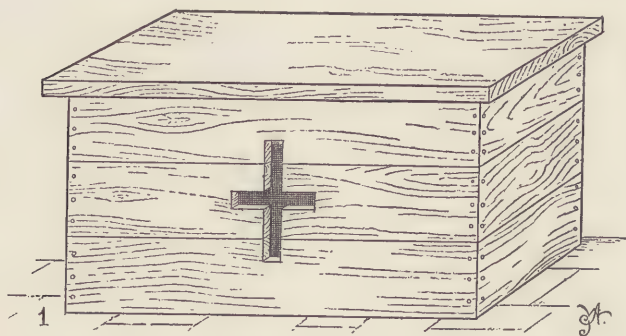
Sacrament, and reproduced them both in form and purpose; erecting them in many instances over the grave of a saint, or on the spot of a holy martyrdom.

It is certain that at a very early date altars of stone were considered essential by the Church, for in A.D. 509 the Council of Epone (France) enacted that no altars should be consecrated with chrism of holy oil but those which were entirely of stone. The formal introduction of stone altars in the Western Church is generally attributed to Pope Sylvester, A.D. 313; and after this date, and during the first half of the century, several Councils of the Church decided in favour of stone altars.

St. Athanasius (326–372) and St. Augustine (395–430), in their writings, speak of altars of wood being used in their times; and St. Gregory of Nyssa (362–390) mentions stone altars as being adopted in both the Eastern and Western Churches. From these writers, therefore, we gather that between the years 326 and 430 both wood and stone altars were used; and from the enactment of the Council of Epone in 509 we learn that wood altars had ceased to be considered correct, and that altars of stone only were to be properly consecrated.

The most interesting ancient wooden altar is that of St. John's Lateran; it is formed in the shape of a tomb or coffer, and is constructed hollow.

Speaking of this early piece of church furniture, Webb remarks:—"This altar is one of the most famous in the world, being of wood, and believed to be one upon which St. Peter himself celebrated. It is the only wooden altar allowed in the Roman Communion, and is used exclusively by the Pope. It is mentioned in all ritualists, as the one exception to the rule about stone altars; *e.g.*, in Durandus' *Rationale*, I., vii., 28. (Cambridge Translation, p. 153.) I was very curious to see this altar, and after some trouble succeeded in doing so, the frontals, &c., being removed: but still it was enclosed in a kind of network, and not quite easy to be made out. The following sketch will give an idea of it. It is said to be of

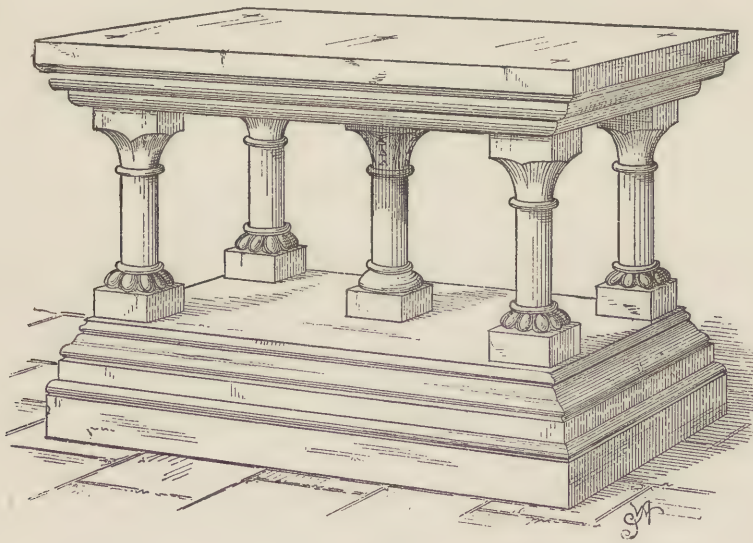


cypress-wood: it looked like planed wood, by no means discoloured with age. A broad plank, rather thick, is supported on four uprights, to which are

nailed planks, three in number. The upper plank considerably overhangs the base. It is about four feet high. Inside, I suppose, it is hollow, but is said to contain reliques."\*

The two materials adopted in the ancient altars are understood to have been approved of for their symbolic meaning; the wood symbolising the Cross on which our Lord suffered; and the stone symbolising Christ Himself, who is the chief corner-stone—(Psalm cxviii., 22)—the stone cut without hands, that smote the image and became a great mountain, filling the whole earth—(Daniel ii., 34-5).

As already mentioned, there is little doubt that after the times of persecution many altars were made in the likeness of the tomb-altars of the catacombs, being erected over the graves of saints, or spots hallowed by martyrdoms. When such positions were unfavourable, the altars were sometimes constructed to contain the remains of saints and martyrs. This form does not, however, appear to have continued in general favour, nor to have superseded the table form.



2

The earliest stone altars preserved to us consist of single slabs, supported on one or more vertical pieces of stone or columns. An example of an altar with a single support exists in the Crypt of St. Cecilia's, at Rome; and a later one is to be found in the Lady Chapel of the Church of Montréal, in Burgundy; the latter is believed to be of the twelfth century. In the Crypt of the Church of St. John the Evangelist, at Ravenna, is an altar, of the first half of the fifth century, which consists of a stone slab, or

\* *Sketches of Continental Ecclesiology.* Rev. B. Webb, M.A. London, 1848.



mensa, resting on four square and fluted supports at the corners, and on a central pier, in which a sort of almary or locker is formed. The slab is slightly hollowed on its upper surface. Figure 2 is a sketch of the altar in the Church of Bois-Sainte-Marie (Saône-et-Loire), a work of the eleventh century.

It consists of a thick mensa, moulded into three members round its edge, and supported on five short columns, all of which rest on a base extending under the mensa, and of about the same dimensions as it. In All Saints, Ratisbon, there is an altar somewhat resembling the above; it has a massive mensa, formed of three slabs overhanging each other, and supported by a square central pier, with four Romanesque columns at the corners. In St. Maria Novella, at Florence, is a large stone altar, probably of fourteenth century workmanship, with a moulded mensa resting on four round columns at its angles, and on a centre quatrefoiled shaft, all with bases and capitals, and standing on a moulded plinth. In the Church of SS. Trinità (St. Stefano, Bologna) is an altar of red marble, consisting of a plain mensa, supported on nine columns, one in the central position, and two at each of the corners.

In the Greek Church, the altar was usually of the table form, the mensa being supported on five shafts, as in fig. 2. This arrangement is believed to have originated from a desire to symbolise, by the five supports, Christ surrounded by His four Evangelists. The mensa symbolised the table of the Last Supper, and the Church of Christ on earth resting securely on His promises and His religion, set forth in the four Holy Gospels.

We are not aware of any ancient altars of this form existing in our own country, but they were doubtless used here as elsewhere. Some few examples of attached altars, supported in front by columns, are to be met with, though generally in an imperfect state. There is one in what was originally a chapel attached to the chancel of the Church of Chipping-Norton, Oxfordshire. Altar slabs attached to walls, and supported on brackets, are also to be met with in England. Attached altars were sometimes supported in front by a single stone placed on edge, and extending lengthwise, as in one of the ancient examples remaining in the Crypt of the Cathedral at Ghent.

Altars constructed of solid masonry became common in and after the twelfth century; and numerous examples remain on the Continent. In the south aisle of the Church of St. James, at Bruges, is a late Romanesque altar, consisting of a blue marble mensa, supported on a plain mass of masonry; in St. Cunibert's, at Cologne, is a solid altar, with moulded mensa and base plinth; and in the Church of Boppard is another Romanesque altar of solid masonry, with panelled front and nook-shafts at the corners. Towards the end of the twelfth century the fronts and ends of stone altars were frequently covered with elaborate sculpture. Two representative altars of this epoch remain, one in the Church of Avenas, and the other, which was found in the interior of a Baptistery, in the neighbourhood of Asti. This latter is a good specimen of Italian art at

the end of this century. Its front contains, in the centre, a seated figure of our Lord, invested with the tri-radiated nimbus ; in the spandrels of the quatre-foiled aureole, in which the figure is placed, are the four emblems of the Evangelists ; and on the sides are standing figures of the Virgin, St. John, and six other apostles, in arcades ; the whole composition is surrounded by a border of foliage. This altar is of small dimensions, formed of two stones, one placed on the other, and without an independent mensa. The front of the altar of Avenas is illustrated in fig. 3. The



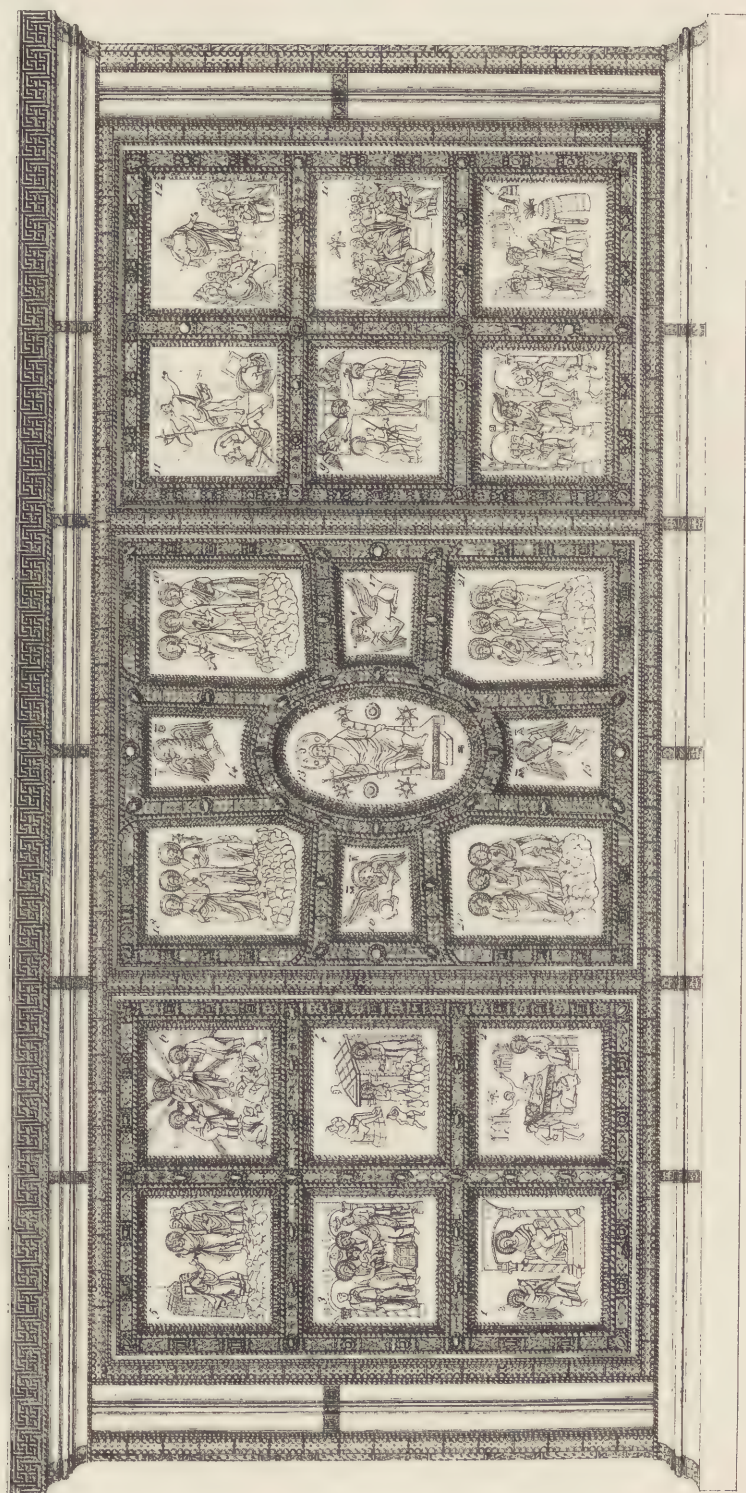
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composition is in all essential points similar to that above described ; a seated figure of Christ in Glory, that is invested with the nimbus and surrounded with the aureole, occupies the central position, the Evangelistic symbols are placed in the spandrels, and on each side are six seated figures of the Apostles. At the corners are bold angle shafts, with capitals of foliage. There appears to be only one ancient altar of the solid form in England, namely, that preserved in Arundel Church, Sussex. It is formed of a mensa—12 feet 6 inches long, 4 feet broad, and about 2½ inches thick—resting on a perfectly plain mass of masonry.

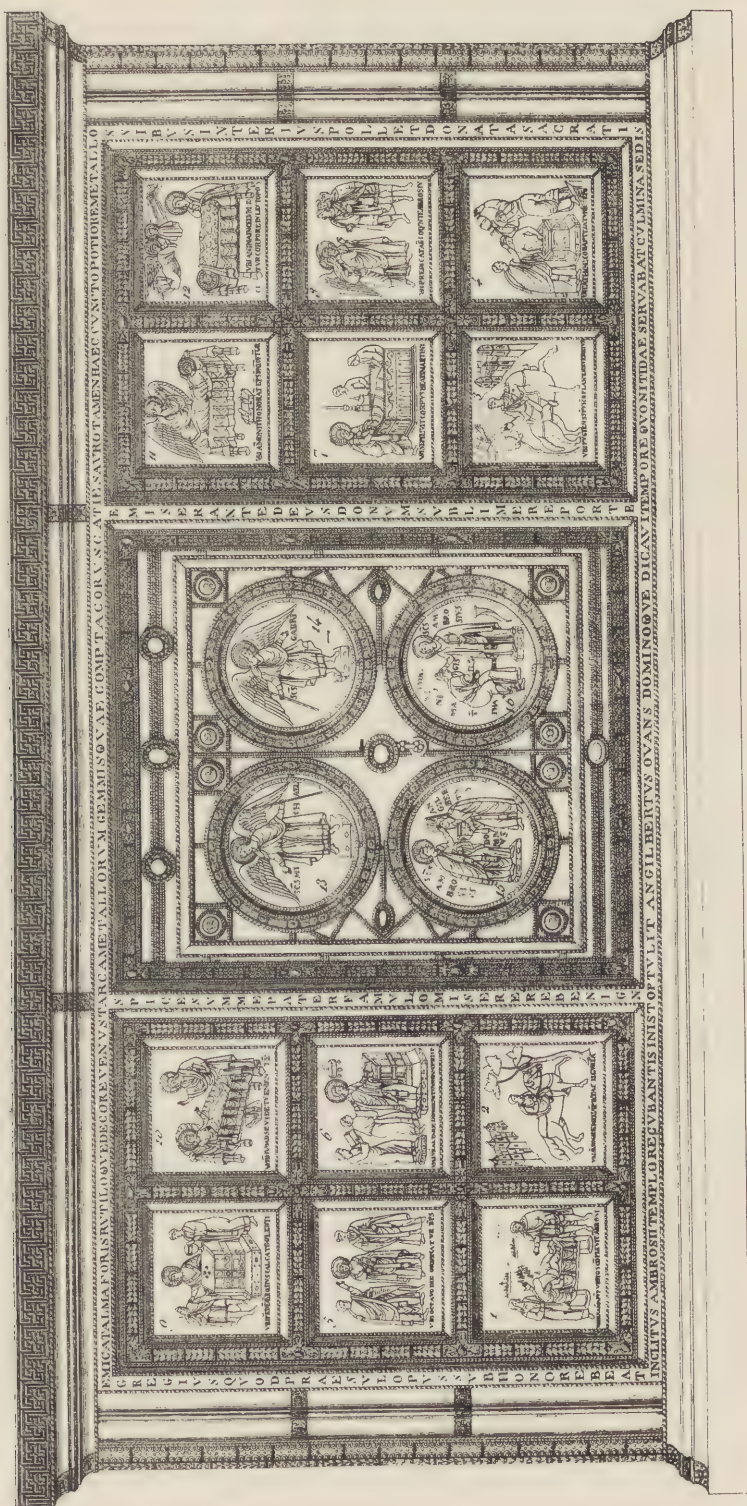
Altars were sometimes constructed with slabs placed on edge, and forming the die upon which the mensa rested. In the Chapel of SS. Nazareo e Celso, at Ravenna, is a very ancient altar, constructed of three slabs of alabaster supporting the mensa. On the front is carved a cross between two sheep, and at the sides, wreaths and crowns ; on the end slabs are crosses.

In all times the mensa has been held to be the more important portion of the Christian altar, and it rarely changed its general conditions, whatever



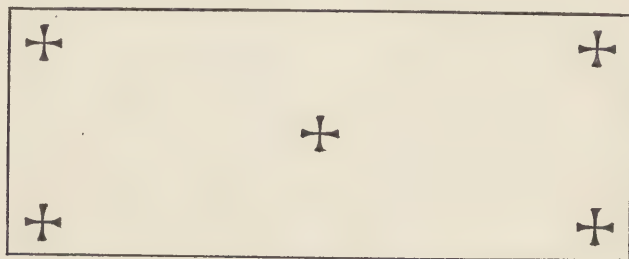






its support might be. In those altars which did not enclose the bodies or relics of saints, the mensa was usually hollowed out to receive small relics, which were ultimately covered over by a slab let into the surface of the mensa. This slab, which marked the place of the relics, became the true altar-stone, and upon it was placed the chalice and paten at the time of celebration.

When the altar was consecrated, five crosses were usually cut in the upper surface of the mensa, one in the centre, or on the slab over the relics, and the remaining four at the corners. (Fig. 4.) These crosses



4

were sometimes cut diagonally, as on the ancient altars of the Church of Altenahr, and St. Cunibert's, Cologne.

As we have already pointed out, the Latin and Greek Churches have for many centuries advocated and enjoined the adoption of the stone mensa, whatever material the supports of the altar might be; but, as it was considered sufficient by the Western Church to celebrate upon stone, altars of wood or metal were frequently made, with a slab of consecrated stone let into the upper surface, or a portable altar laid upon it during celebration.

Portable altars appear to have been introduced about the end of the seventh century; they were usually made of stone, marble, or ornamental marble mosaic, and sometimes were elaborately mounted with precious metals. Portable altars are frequently mentioned in ancient ecclesiastical writings, and inventories of Church treasures. In the twelfth and thirteenth centuries they came into very general use, and were carried by ecclesiastics in their journeys from place to place, so as to enable them to celebrate wherever circumstances directed, in an unconsecrated building, or even in the open air.

The materials employed in the construction and decoration of Christian altars have been very various. In the primitive times, as we have already shown, wood was commonly used; not of any special description, so far as can be learnt, but probably of that most conveniently to be obtained in the locality. At the same time, it is reasonable to conjecture that wood held to be most durable and precious would be preferred for a purpose



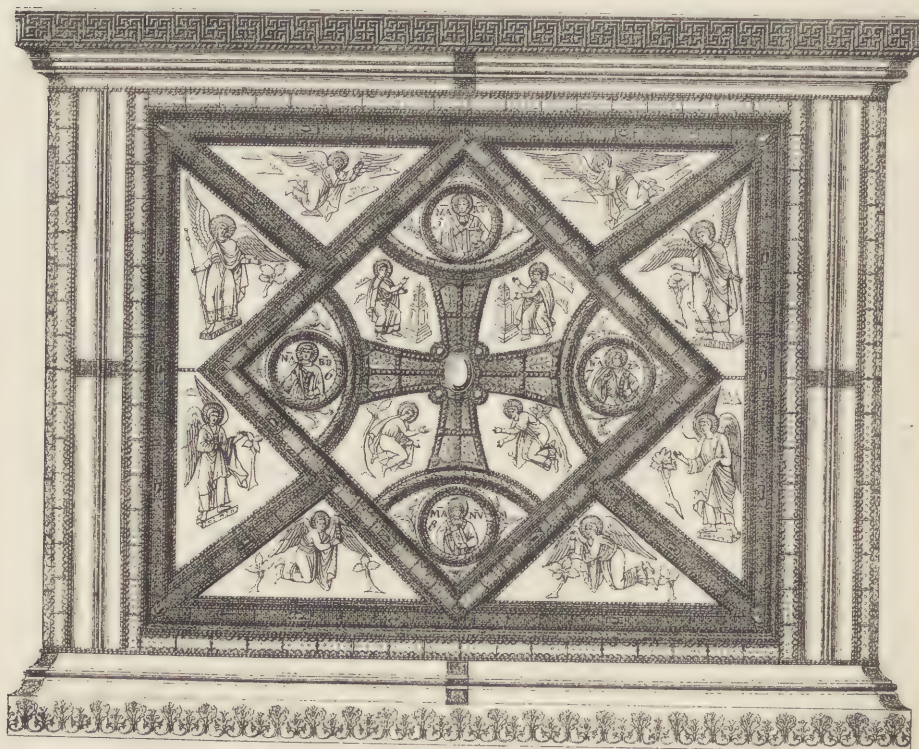
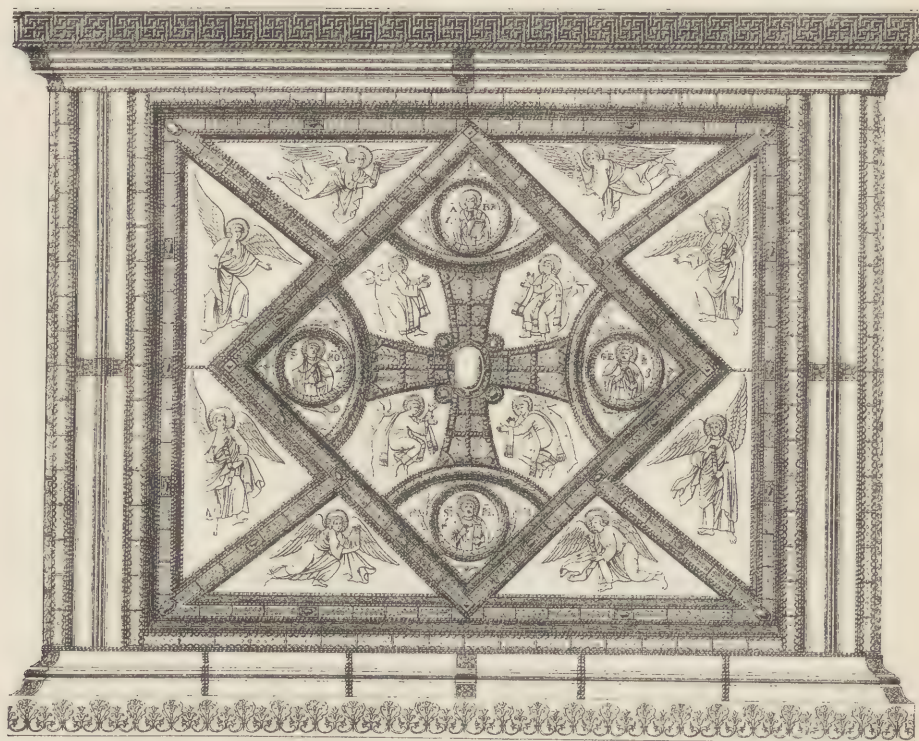
so sacred. When churches came to be built, and permanent altars erected, stone naturally suggested itself as the most suitable material, and, as an appropriate symbolical signification could be attached to it, it was unhesitatingly adopted, and received the highest sanction of the Church, which, indeed, ultimately enjoined its universal adoption, and insisted in all cases on the mensa, or a portion of it at least, being of stone; stone being understood to mean any natural production, such as sand-stone, oolite, lime-stone, marble, porphyry, granite, &c. Altars of plain stone were intended to be richly clothed with costly materials or embroideries; but when elaborately sculptured, or constructed of fine and precious marbles, they were not usually hidden from view by hangings of any description, the upper surface and ends of the mensa alone being covered. As the Church grew in wealth and dignity the most precious products of nature and art were lavished upon the construction and decoration of altars. We learn that at as early a date as the beginning of the fourth century, Pope Sylvester had made for him an altar of gold and silver work, richly jewelled, and wrought with ornament; and from the writings of Paul the Silentiary, that Justinian placed in St. Sophia, at Constantinople (A. D. 532-563), an altar of gold, supported on columns, and enriched with precious stones. Fortunately, there are still preserved some specimens of this sumptuous species of altar art; and it may not be out of place to give here a brief description of the most representative.

First in order of importance comes the altar preserved in the Church of St. Ambrose, at Milan, one of the most remarkable examples of early goldsmith's art in existence. It is formed of gold and silver, enriched with precious stones and coloured enamels.

This interesting work, commonly known as the "Palliotto," was fabricated by an artist named Wolvinus, in A. D. 835, for Angilbert II., Archbishop of Milan, and certainly proves that the art of the goldsmith had reached a high degree of importance at that early date. The metal work extends over the sides and ends of the altar, the frontal being of gold, and the back and ends of silver, enriched with gold. We give drawings of all the portions of this remarkable altar; and, assisted by the following explanation, our readers will be able to form a correct idea regarding its composition and treatment.

The frontal (fig. 5) is divided into three leading compartments by raised members, decorated with enamels. In the central compartment is an oval medallion containing a seated figure of our Lord, holding in His hands a cross and the Gospels (13); from this medallion extend the arms of a cross, in which are placed the symbols of the evangelists (14, 15, 16, 17). Between the arms of the cross are the twelve apostles, arranged in groups of three (18, 19, 20, 21). In the left hand compartment (looking towards the altar) are six square panels, containing the Annunciation (1), the Birth of Christ (2), the Presentation in the Temple (3), the Miracle at the Marriage Feast (4), Cleansing the Leper (5), and the Transfiguration (6). In the right hand compartment are a corresponding number of panels, containing Christ





driving the Money Changers from the Temple (7), Christ giving sight to the Blind (8), the Crucifixion (9), the Descent from the Cross (10), the Resurrection (11), and the Ascension (12). All these panels are executed in repoussé, and placed in a framework decorated with enamels, alternating with precious stones (*en cabochon*). The central medallion and cross are also bordered with a raised member, enriched with enamels and jewels.

On examining the panels 10, 11, and 12, their style will be found to differ from that of all the others; these are of modern workmanship, the originals having long been lost or destroyed.

The back of the altar (fig. 6) is divided, in a manner similar to the front, into three main compartments. The central one is occupied by two doors, which fold together, and are secured by a clasp; on these doors are four circular medallions filled with figures representing the Archangel Michael, with the inscription, *SCS. MICHAEL* (13); the Archangel Gabriel, *SCS. GABRI* (14); St. Ambrose receiving the altar from the hands of the Archbishop Angilbert, and placing a crown on his head, inscribed, *SCS. AMBROSIVS* and *DOMINVS ANGILBERTVS* (15); and St. Ambrose blessing the artist Wolvinus, inscribed, *SCS. AMBROSIVS* and *WOLVINVS MAGIST̄ PHABER* (16). In the two side compartments are twelve square panels, containing scenes from the life of St. Ambrose, arranged in the following order:—St. Ambrose, as an infant, sleeping in his father's palace at Arles, with the bees swarming round his cradle, inscribed, *VBI EXAMEN APVM PVERI OS COMPLEVIT AMBROSII* (1); St. Ambrose setting out to take command of the Ligurian provinces—*VBI AMBROSIVS EMILIAM PETIT AC LIGVRIAM* (2); St. Ambrose, being elected Bishop of Milan by the unanimous voice of the people, tries to avoid the dignity by taking flight—*VBI FVGIENS SPIRITV SANCTO FLANTE REVERTITVR* (3); the Baptism of the Saint—*VBI A CATHOLICO BAPTIZATVR EPISCOPO* (4); after eight days St. Ambrose is ordained Bishop of Milan—*VBI OCTAVO DIE ORDINATVR EPISCOPVS* (5); St. Ambrose, while asleep at the altar in Milan, is miraculously carried to Tours—*VBI SVPER ALTARE DORMIENS TVRONIAM PETIT* (6); St. Ambrose buries the body of St. Martin of Tours—*VBI SEPELIVIT CORPVS BEATI MARTINI* (7); St. Ambrose prompted by an angel whilst preaching in the cathedral—*VBI PRÆDICAT ANGELO LOQVENTO AMBROSIVS* (8); St. Ambrose healing the sick and lame—*VBI PEDEM AMBROSIVS CALCAT DOLENTI* (9); St. Ambrose visited by our Blessed Lord—*VBI JESVM AD SE VIDET VENIENTEM* (10); Bishop Honoratus gives St. Ambrose the Viaticum—*VBI AMMONITVS HONORATVS EPISCOPVS DOMINI OFFERT CORPVS* (11); and the Death of St. Ambrose, and his soul received by angels—*VBI ANIMA IN CELVM DVCITVR CORPORE IN LECTO POSITO* (12).

On the raised portions round and between the three main compartments there are inscriptions, forming the following lines:—

EMICAT ALMA FORIS, RVTILOQVE DECORE VENVSTA  
ARCA METALLORVM, GEMMISQVAE COMPTA, CORVSCAT.



THESAVRO TAMEN HÆC CYNCTO POTIORE METALLO  
 OSSIBVS, INTERIVS POLLET DONATA SACRATIS.  
 EGREGIVS QVOD PRAESVL OPVS SVB HONORE BEATI  
 INCLITVS AMBROSII TEMPLO RECVBANTIS IN ISTO  
 OPTVLIT ANGILBERTVS ORANS, DOMINOQVE DICAVIT  
 TEMPORE, QVO NITIDAE SERVABAT CVLMINA SEDIS.  
 ASPICE SVMME PATER, FAMVLO MISERERE BENIGNO,  
 TE MISERANTE DEVS DONVM SVBLIME REPORTET.

Both the ends are similar in general treatment: in the centre of each is a lozenge-shaped compartment, connected to the angles by radiating members; in it is a cross, the arms of which extend to four segmental corner-pieces. In these segmental spaces are placed circular medallions, containing busts of saints. On the Epistle end (fig. 7) are those of St. Ambrose, with the inscription, ABR (1); St. Protasius, PRO (2); St. Gervasius, GER (3); and St. Simplicianus, SIPL (4). On the Gospel end (fig. 8) are the busts of St. Martin, MART (5); St. Nabor, NABO (6); St. Nazarius, NAZA (7); and St. Maternus, MANV (8). In the angular spaces, outside the lozenge compartments, are figures of angels, and between the arms of the crosses are figures of saints, in the attitude of prayer.

The ornamental metal-work, throughout the entire altar, is of the most elaborate description; and the introduction of coloured enamels and precious stones, on what may be termed the framework, imparts great richness and relief to the whole. The minute drawings we give, from the fine engravings in D'Agencourt's *History of Art*, render a more detailed description unnecessary.

There is little doubt that the precious metals were employed in many instances in the construction and decoration of altars during the middle ages; we are told it was not Italy alone that distinguished herself in the ninth century by the magnificent productions of her goldsmiths. France had preserved the artistic processes transmitted to her by St. Eloy. The bishops of Auxerre, especially, were celebrated for their love of the arts, and their taste for rich specimens of ecclesiastical metal-work. Bishop Angelelme (813-828) endowed the Church of St. Stephen with silver altartables. Hérebald, his successor (867), followed his example. Abbon, having failed to realise in his lifetime the project he had formed of overlaying the high altar with gold and precious stones, secured to his church, by his will, the means of accomplishing this work.\* The Archbishop of Sens (999) gave to his cathedral a superb golden altar, more than nine feet long, enriched with bas-reliefs. This magnificent specimen of the goldsmith's art, the execution of which is attributed to two canons of Sens, named Bernelin and Bernuin, skilful goldsmiths, existed, we are informed by Labarte, till the year 1760, at which time it was destroyed by order of Louis XV., in aid of the expenses of the war.†

\* L'Abbé le Bœuf, *Mém. sur l'hist. d'Auxerre*—quoted by Labarte in *Handbook of the Arts of the Middle Ages and Renaissance*.

† An engraving of this is given in Du Sommerard's *Album*, 9th series, pl. xiii.



The other important specimens of altar art in the precious metals are two in number: the "Pala d'Oro," preserved in the Cathedral of St. Mark, at Venice, and the golden "Tabula," which was presented by Henry II., in 1019, to the Cathedral of Bâle, and now preserved in the Musée de Cluny, Paris. The former is probably the most remarkable specimen of Byzantine art metal-work in existence. It was fabricated at Constantinople, in the end of the tenth century, to the order of Doge Pietro Orseolo, and was brought to Venice in the time of Doge Ordelafo Falier, about the year 1102. It was restored and added to in the first years of the thirteenth century, by Doge Pietro Zani, and again in 1345, by Andrea Dandolo. Under these circumstances it has lost much of its original character, and presents details of different styles of art. It is not so remarkable on account of its metal-work, which is inferior to that of the Palliotto, as its fine series of cloisonné enamels, all of which belong to the original design, and are the work of Greek artists of Constantinople. (See *Enamel, Cloisonné.*)

The golden Tabula of Bâle is executed entirely in repoussé work in high relief, and in this respect differs from both the Palliotto and the Pala d'Oro, which present enamels and precious stones in their ornamentation. The Tabula and the Pala d'Oro have been considered and described by some writers as the fronts of altars, but that they were never constructed as frontals we think is very certain. They were intended to be placed upon altars in the form of retables. We have spoken of them here as illustrations of what has been done in the shape of precious decoration for the Christian altar, and in support of our argument that the precious metals and the cunning work of the jeweller and goldsmith were not unfrequently expended upon the construction and adornment of the altar itself.

Gold and silver were used prior to the ninth century, in the formation of plates to be laid upon or affixed to altars of wood or other materials. These plates, called propitiatories, received the sacred vessels during the celebration of the Eucharist. M. Viollet-le-Duc informs us that Anastasius, the Librarian, says, in his "Life of Pope Pascal I.," that that pontiff caused propitiatories of silver to be placed on the altars of St. Peter, St. Prassede, St. Maria in Cosmedin, and the basilica of St. Maria Maggiore; and that Pope Leo IV. had one made for the altar of St. Peter's, in which no less than eighty pounds of gold and seventy-two pounds of silver were used.

Portable or super-altars were commonly encased or decorated with gold and silver, and were in some instances entirely constructed of precious materials. (See *Super-Altar.*)

Bronze was also used in the construction of altars, as is proved by the interesting example preserved in the Cathedral of Brunswick, in which five columns of bronze support a mensa of marble.

Altars have been made in all varieties of marbles, plain and elaborately inlaid. Fine examples of altars and altar-pieces in pietra-dura are to be found in late Italian churches; that in St. Lorenzo, at Florence, is

executed in precious marbles, lapis lazuli, and other richly-coloured minerals. Both figure subjects and landscapes decorate the altar-piece, and are executed with consummate skill. The cornice of the tabernacle is entirely of lapis lazuli, and an extremely rare and beautiful red marble is introduced in the frieze and tympanum. The high altar of St. Mark's, at Venice, is of marbles and porphyry; the altar in the small eastern apse is of very precious marbles, and the mensa of the altar in the baptistry is of Oriental granite. The altar of St. Fermo Maggiore, at Verona, is of inlaid marbles; that of SS. Nereo ed Achilleo, at Rome, is of marble, rich with mosaic work; in St. Pietro, in Vincoli, is preserved an altar of the seventh century, composed of a mensa, supported on spiral columns, decorated with mosaic; and in SS. Nazareo e Celso, at Ravenna, is one formed of three sculptured slabs of alabaster supporting a mensa. These illustrations are quite sufficient to give a fair idea of the variety of materials employed, from the earliest times, in the construction and ornamentation of altars.

The position of altars in Christian churches varied in different localities and times. The primitive altar was placed near the centre of the church, and the celebrant stood on the east side, and consecrated in full view of the worshippers. Later on, the altar was moved more eastward, and was placed within a ciborium, which was usually in the form of a dome, supported upon four angle columns. Curtains were hung from rods extending between these columns, and were drawn close during the time of consecration. Altars placed under ciboria exist at the present day in the Churches of St. Peter, St. Maria Maggiore, St. Lorenzo (beyond the walls), St. Paolo (beyond the walls), at Rome; St. Mark, at Venice; St. Ambrogio, at Milan; St. Zenone, at Verona; St. Apollinare in Classe, at Ravenna; the Cathedral of Ratisbon, and in numerous other churches, some of which are of modern date. (See *Ciborium*.)

In the Eastern Church, from the earliest times to the present day, the single altar used in each church was placed in the chord of the great or central apse; it undoubtedly occupied that position in the church of St. Sofia, as finished by Justinian. In the Western basilica, the altar was commonly placed a short distance in advance of the chord of the apse. In the basilica of St. Peter, built by Constantine in the beginning of the fourth century, the altar is understood to have been so placed. In St. Apollinare in Classe, Ravenna, consecrated in 549, and in the eleventh century basilica at Torcello, the altar was placed slightly in advance of the chord. In St. Mark's, at Venice, the high altar is similarly situated. And in nearly all the thirteenth and fourteenth century churches of the West, which terminate in apses and chevets, the altar occupies the position of the chord, or did so originally.

More than one altar does not appear to have been introduced in Western churches prior to the end of the sixth century; but during the time of Gregory the Great the Latin Church sanctioned the erection of additional

altars. These were at first placed in eastward positions at the ends of the ailes, and accordingly were two in number; but more were introduced as the Church gained in dignity, and assumed a more elaborate ritual, and positions were found for them against the east walls of transepts, or in chapels specially built for their reception. In the important Continental cathedrals of the thirteenth and fourteenth centuries, numerous chapels are projected, in a radiating fashion from their chevets, or laterally from their nave and choir ailes. The principal, or Lady Chapel, for the reception of the altar to the Virgin, usually occupies the position due east of the high altar, and in some instances assumes more important dimensions than the other chapels, as in the cathedrals of Amiens, Rheims, Le Mans, and Troyes, and the church of St. Ouen, at Rouen. (See *Apse* and *Chevet*.)

**ALTAR-CLOTH.** The term applied to the rich and embroidered cover or hangings for the Christian altar, and also to the white linen coverings used during celebration of the Eucharist.

Ancient altars were very commonly covered entirely with cloths, either of wool or silk, rich in texture and colour, and frequently embroidered with sacred symbols and figures; and, in addition to such artistic enrichments, ornaments in gold and precious stones were attached to them. Altars which were formed of marbles, and were decorated with architectural work and sculptures, were seldom entirely draped; on high festivals, however, precious frontals, resplendent with all that wealth and middle age art could lavish on their adornment, were hung from their mensas. Altars which were supported on columns were usually furnished with hanging frontals, and sometimes with cloths, which extended all round, suspended from rods fixed to the underside of the mensas. These curtains were introduced when shrines or reliquaries were placed under the altars, and were drawn to protect them from dust.

Very few examples of ancient altar-cloths exist in this country at the present time. Mrs. Dolby, in her work on Church Embroidery, states that a truly remarkable altar-cloth is preserved at Steeple Aston, on which is portrayed the crucifixion of our Lord, and the martyrdom of many of the apostles and saints, and that its workmanship "is a glory to contemplate." Movable altar frontals appear to have been very generally used by the Anglican Church up to the time of the Reformation, at which epoch we are informed that "every parochial church was furnished with complete sets of frontals, and hangings for the altars." We can judge somewhat of their usual style and treatment by the following extracts from the inventories of York and Lincoln Cathedrals:—

Item, three pieces of white Baudekin, with gold flowers wove in it; Item, two pieces of white velvet, one of them with a Crucifix, the other with the Salutation of the Blessed Virgin; Item, two pieces of blue sarcenet, with the images of the Crucifix, Mary, and John, stained; Item, two pieces of white linen cloth, with red cross, for Lent; Item, one great pall for Good Friday; Item, twelve diaper palls; Item, a pall of cloth, with



front parts wrought in gold (cloths for the high altar).—*Inventory of the Cathedral of York. Dugdale's Monasticon.*

Imprimis, a costly cloth of gold for the high altar, for principal feasts, having in the midst images of the Trinity, of our Lady, four Evangelists, four angels about the Trinity, with patriarchs, prophets, apostles, virgins, with many other images, having a frontlet of cloth of gold, with scriptures, and a linen cloth enfixed to the same. \* \*

\* Item, a purpur cloth, with an image of the crucifix, Mary, and John, and many images of gold, with a divers frontlet of the same suit, with two altar-cloths, one of diaper. Item, a cloth of gold, partly red and partly white, with an image of our Lady in the midst, with her Son in a circle, with eight angels; and on her right hand an archbishop standing in a circle, with eight angels; and on her left hand a bishop standing in a circle, with eight angels; with a frontlet of the same suit, having in the midst the Trinity, with two angels incensing on every side. \* \* \* Item, a cloth of white, with troyfoils of gold, having the Salutation of our Lady in a red circle, having a frontlet of the same, with two cloths of diaper.—*Inventory of the Cathedral of Lincoln. Dugdale's Monasticon.*

In early times it was the custom to lay over the altar-cloth a piece of silk or linen during the celebration of the holy Eucharist; and after the ninth century a linen cloth was invariably spread over the altar shortly before celebration, and removed after conclusion of the service.

About the end of the fourteenth century three cloths were used for covering the mensa, and at the present time the Rubric of the Latin Church directs three linen cloths to be used, in addition to the cere-cloth, or waxed linen cloth, which is laid directly on the consecrated stone to protect it from dust and dirt. The cere-cloth exactly fits the mensa, and usually has a turned-down edge, sewn at the corners, to prevent it moving out of place; on this two pieces of linen, the dimensions of the mensa, are placed, and over these the third white linen cloth is laid. The last is generally longer and a little wider than the altar, and hangs down over each end, and very slightly over the front edge; it is usually marked with five small crosses, and ornamented with borders and fringes at its ends.

In the Eastern Church altars have, from the earliest times, been clothed in the following manner:—At each corner of the mensa are placed small square pieces of cloth, inscribed with the names of the Evangelists; and over these are laid three cloths, the upper one serving as a corporal. (See *Corporal*.)

In the English Church, at the present day, the altar is clothed in different ways. 1. With an oblong piece of velvet or silk, fringed, and embroidered with a cross or monogram, laid over the altar, and allowed to fall in full folds at the corners. 2. With a cloth cut and sewn at the corners so as to fit the altar closely; this form is usually more elaborately ornamented than the preceding. 3. With a frontal or ante-ependium, made the exact dimensions of the front of the altar, and suspended so as to hang as flat as possible; on the top of the altar is laid a covering, to the front edge of which is attached a strip of cloth, commonly called the super-frontal, which hangs down over the upper part of the frontal. Both the frontal and super-frontal are usually of some rich material, embroidered with gold and coloured silks. (See *Altar-frontal* and *Super-frontal*.)

Altar-cloths are of various colours according to the ecclesiastical seasons during which they are placed on the altar. (See *Colours, Ecclesiastical*.)

The term altar-cloth, as will be gathered from the above remarks, is indifferently applied to the cloth which entirely covers the altar; to that which is of white linen, and is only used at celebrations; and to that which is an ornamental hanging placed in front of the altar only. We should rather confine the term to the first description, calling the second, or white linen one, the Communion cloth. The correct name for the last is certainly altar-frontal or ante-ependium.

**ALTAR-CROSS.** A fixed or movable cross, formed of various materials, supported on an elevated base or ornamental stand, and placed upon an altar.

Movable altar-crosses do not appear to have been introduced prior to the tenth century, and for some centuries afterwards they were not universally adopted. In the Vatican collection of Christian antiquities, however, there are several ancient metal crosses, which seem to have been made for the altar. When an altar was placed under a ciborium, a cross usually surmounted its dome. Later, when altars became more numerous, and were erected without ciboria, fixed crosses were placed on the top of their retables, or surmounted the tabernacles or canopies frequently erected behind them. In a beautiful painting by Van Eyck, now preserved in London, an altar is depicted with a low retable, having a large cross fixed on its upper ledge. Both the retable and cross bear evidences of having been copied from originals of about ninth century date. In the painting preserved in the sacristy of the cathedral of Arras, the ancient high altar is depicted with a lofty pier and canopy behind, the top of which is terminated with a crucifix and figures of St. John and the Virgin; three small angels are also shown receiving the blood from the hands and feet into small cups. No cross is placed on the altar or its retable.

In and after the thirteenth century, altar-crosses became very common, and were frequently made of the precious metals, enamelled, and set with jewels. They also were formed as reliquaries for containing reputed pieces of the true Cross, and other relics. The following extracts from the inventories of the cathedrals of Lincoln and York will give some idea of the altar-crosses used in this country during the middle ages.

Item, a Cross of crystal, with a crucifix, silver and gilt, with one socket and one knob silver and gilt, with the arms of England and France, and other divers scutcheons, with a lamb in the back, and four Evangelists, silver and gilt, weighing forty-five ounces, wanting three stones, set in silver gilt.

Item, a Cross, silver and gilt, having four Evangelists, like men standing upon four lions in the foot, with one man kneeling, and a chalice in his hand, weighing thirty-three ounces.

Item, a Cross of work plated with gold without, with one little part of the Holy Cross, with divers stones of many colours, and pearls, weighing thirty-three ounces and a half, with a foot, copper and gilt, with a long beryll and other stones.

Item, a double Cross flory, of gold and silver, standing upon a plain foot of four



lions, containing part of the Holy Cross, and reliicks of S. Machabeo, Alexander, Christopher, and Stephen, and of the hair of S. Peter, and the reliicks of S. George and of the Innocents, weighing ten ounces and half a quarter.

Item, a little Cross, silver and gilt, round in the head, standing upon a squared foot, with six stones red and blue, containing the Scripture in the back, *De ligno Domini Sancti Andreae*, and in the middle of the cross a little cross, weighing one ounce and one quarter.

Item, a Cross, silver and gilt, like a quatrefoil, containing a crucifix in the middle, with Mary and John at the foot of the crucifix; and at the right side of the crucifix an image of Abraham offering his son Isaac, and a lamb behind him, and an angel, wanting a wing; and on the left side the image of Abel and Cain, and in the height two angels, both of them having but one wing, having eleven stones, blue and red, weighing seventy-three ounces and a half.—*Inventory of Lincoln Cathedral*.

Item, a great gilt Cross with a silver foot, and on that foot a gold image, with the hands bound like Christ, weighing eight pounds and six ounces.

Item, a small gold Cross, with a piece of the Wood of our Saviour's Cross in the middle, and a silver gilt foot, weighing two pounds and six ounces.

Item, a gilt Cross, with a large diamond in the foot, and three great diamonds at the feet of the crucifix \* \* weighing seven ounces.

Item, one large silver Cross gilt, with an image of the Blessed Virgin in a tabernacle at the lower part, and the image of Christ crucified, with Mary and John in the upper part standing upon four angels \* \* weighing eight pounds ten ounces.

Item, two Crosses with the image of the crucifix silver gilt, of the same make, with the four Evangelists at the corners, of white silver, and two images of the Blessed Virgin Mary in tabernacles on the foot standing on four lions \* \* weighing five pounds and three ounces.

Item, a silver Cross gilt, with the images of Mary and John, with a round foot, and round knob, between the foot and the crucifix, weighing two pounds and nine ounces.

Item, a Cross of red jasper stone, adorned with silver gilt, with stones set in the wooden painted foot.

Item, a crystal Cross, with a beautiful foot well carved, weighing four pounds five ounces and a half.—*Inventory of York Cathedral*.

That Continental cathedrals and churches were equally rich with our own, if not in many cases far richer, in precious ornaments for the altar, we think there can be little doubt; certainly, ample proofs still remain in their treasures that works quite as sumptuous as those curtly noted in the above inventories were very generally fabricated for the Church in the best periods of middle age art. Many magnificent and costly reliquary crosses still exist, which were doubtless used as altar-crosses on great festivals. (See *Reliquary*.)

In the Latin Church, at the present day, the altar-cross is in the form of a crucifix; and is made in various ornamental designs, and of various materials. In the English Church it is not generally adopted, and when it is placed on the altar it is usually in the form of a cross without the figure, and as a rule it is made of polished brass, engraved, and set with stones or crystals.

**ALTAR-CURTAIN.** A hanging of costly stuff or embroidery, suspended from rods to the sides of ancient ciboria; or at the back and ends, or at the ends only, of altars.



The curtains of ciboria were hung from rods attached to their four angle columns, and were, in early times, drawn close during the consecration of the elements. (See *Ciborium*.)

The mode of hanging the curtains of detached altars varied, but, if we may judge from representations in ancient pictures and miniatures, they were commonly hung from rods, supported by columns or standards, at about six or eight feet from the floor. The curtains were of coloured or richly figured stuff, and were fringed at their lower edges, or ornamented with borders, which came near to, or just touched, the pavement.

In an ancient painting, representing the high altar of the cathedral of Arras, now preserved in the sacristy of that building, we observe that the altar is surrounded on back and ends with curtains, about seven feet high, hung upon rods extending between six columns of silver and silver-gilt, with bases, bands, and capitals, and supporting the figures of angels bearing the emblems of the Passion. A similar disposition of the curtains appears to have obtained in the furniture of the high altar of the cathedral of Notre Dame, at Paris, which was constructed in the beginning of the fourteenth century. This altar is represented, in an ancient engraving (1662), flanked with curtains hung on rods, supported by four columns, with bases and capitals, upon which latter are figures of angels bearing four of the emblems of our Lord's Passion. The columns, to which the curtain-rods were attached, appear to have sometimes carried prickets for candles, or angels bearing candlesticks.

Pugin, alluding to modern altars of the Latin Church, says:—"Curtains should be hung on either side of the altar, about eighteen inches from the ends: these may be supported either by irons fixed into the wall, or rods running from the wall to upright shafts on each side of the altar, supporting images of angels with lights."

**ALTAR-CUSHION.** A small cushion, laid upon the altar for the purpose of supporting the service-book in an inclined position. That cushions for this purpose were used during the middle ages is proved by a miniature in a missal of the fifteenth century, in the library of the late M. Ambrose Firmin-Didot. This miniature represents the miraculous mass of St. Gregory the Great; and upon the altar is placed a circular cushion supporting the service-book. A tassel is attached to each end of the cushion, probably for the purpose of lifting it readily along with the open book.

**ALTAR-DESK.** A small sloping desk, or book-rest, placed upon the altar at the time of celebration, for the purpose of supporting the service-book in a position convenient for reading.

At the present time altar-desks are usually made of polished brass or carved oak, and of a moderate size, so that they may be easily moved from one part of the altar to another. In the middle ages cushions were sometimes used for resting the service-books upon. (See *Altar-Cushion*.)

**ALTAR-FRONTAL.** A decorative work, in metal alone, or enriched with enamels and precious stones,—in carved wood, painted and gilded,—or in some rich tissue, embroidered in gold and colours, and placed or suspended in front of an altar.

Altar-frontals in all the above materials have been used from the earliest ages of the Church, and many were of the most precious and beautiful workmanship. The custom of placing frontals to altars, however, does not appear to have become general in the middle ages; and we may safely surmise that they were applied to those altars only which were perfectly plain in their construction. Even these altars were deprived of their frontals on Good Friday and Holy Saturday. On Easter Sunday the most precious frontals were fixed.

That altar frontals of the precious metals were often constructed there can be little doubt; the superb gold and silver altar in the church of St. Ambrose at Milan; the Pala d'Oro in St. Mark's at Venice; the Palliotto of silver in the treasury of the cathedral at Monza; the golden Tabula preserved in the Musée de Cluny at Paris; and numerous mediæval records, clearly prove that the most sumptuous and costly modes of decoration were expended on the adornment of ancient Christian altars.

The Pala d'Oro and Tabula of Bâle have frequently been described as altar-frontals, and some little confusion apparently exists amongst archæological writers on the subject; a confusion probably arising from looseness of nomenclature. These ancient works were evidently intended for retables, to be placed on the altar, and not in front of it. The fine thirteenth century retable preserved in Westminster Abbey has also incorrectly been called a frontal.

Mr. Webb assures us that the Monza Palliotto is an altar-front. It is of silver, and presents the Baptism of our Lord in a centre medallion, with six compartments on each side, containing scenes from the life of St. John the Baptist.

At all times the altar-frontals most in use were those which took the form of a straight hanging, and were made of rich stuffs, plain, figured, or embroidered. Enough remains of ancient frontals to tell us how gorgeous many of them must have been, covered with their decorations in coloured silks, gold, and jewels. Altars are frequently found depicted with great accuracy in paintings, and in the miniatures of illuminated manuscripts, and from these sources we can readily form an idea of the frontals used in the middle ages. In the painting preserved in the sacristy of the cathedral of Arras, which shows the ancient altar of that building, the frontal is represented as of a costly tissue, powdered with fleur-de-lys; and, in a miniature of a manuscript, preserved in the Ambrosian Library at Milan, an altar is represented with a frontal of red material, with two vertical bands of yellow stuff near its ends, and embroidered with gold; it has also a super-frontal of red, fringed with green.

Rich and elaborate altar-frontals are still used in Continental churches. Mr. Webb describes one which he saw in the church of St. Maria Novello,

at Florence, in these words :—"At one high mass I noticed here the most beautiful embroidered frontal I ever saw. It seemed to be of cloth of gold, embroidered with figures of the twelve Apostles under canopies, six on each side of a central compartment in which was the Coronation of the Blessed Virgin with four attendant angels. The super-frontal was fringed, and also embroidered in subjects." \*

In the Museum of the Palazzo il Bargello, at Florence, is preserved a remarkably fine embroidered altar-frontal, with its attendant super-frontal. The frontal contains, in the centre, a Coronation of the Virgin, with angels, blowing trumpets and bearing lilies, disposed on either side. On the lateral divisions of the frontal are figures of thirteen Apostles, with St. John the Baptist, and in the spandrels are angels with wings outspread. The flesh throughout is most delicately worked in minute stitches. The robe of the Virgin is beautifully ornamented, and two jewels, in settings, are introduced as brooches to the robes of our Lord and the Virgin. The nimbus of Christ is embroidered with flowers, and, instead of the usual nimbus, the Virgin has an elaborate head-dress, surmounted by a crown of raised gold, set with pearls and rubies. A border of foliage and birds extends round the frontal. The entire of the above is executed upon a gold ground, relieved with raised diapers of different designs.

The super-frontal has the following eleven subjects, most carefully embroidered:—The Birth of the Virgin; Presentation of the Virgin in the Temple; the Marriage of the Virgin; the Annunciation; the Salutation of Elizabeth; the Nativity; the Adoration of the Magi; the Presentation in the Temple; Mary finding Christ amongst the Doctors; the Death of the Virgin; and the Assumption of the Virgin. Small figures of saints alternate with these subjects.

There is no doubt that in the middle ages England was singularly rich in all articles of Church furniture, in which embroidery assumed an important part, and *Anglicum Opus*, a species of English embroidery, was for a long period prized throughout the whole Christian world. Rich altar-frontals are frequently mentioned by ancient writers, and in church inventories. The destruction of all articles of ecclesiastical use, which took place at the Reformation, left little in the shape of rich altar-frontals, for against all that appertained to the altar a peculiar hatred existed. The most noteworthy example remaining at the present day is that preserved at Steeple Aston, the date of which is about the reign of Edward III. It is embroidered with the Crucifixion, and martyrdoms of several of the apostles and saints.

It was customary in ancient times to hang round the edge of the mensa, and over the frontal proper, a strip of cloth or tissue, embroidered and fringed. This is now commonly known as the super-frontal, although that term was originally applied to another portion of the decorations of an altar. (See *Super-Frontal*.)

\* *Sketches of Continental Ecclesiology*, by the Rev. Benjamin Webb, M.A. London, 1848.



Both the frontals and super-frontals were of certain colours, according to the days on which they were used, and the embroideries were also characteristic in design and expressive of the various fasts and festivals to which the frontals were appropriated. (See *Colours Ecclesiastical*.)

At the present day the use of appropriately coloured and richly embroidered frontals and super-frontals has been carefully revived in the English Church, and many of our religious edifices can boast of magnificent suites of altar-vestments for all the seasons and special festivals.

**ALTAR-PIECE.** An ornamental construction containing sculptures or mosaics, or a frame-work containing paintings, placed at the back of an altar, and displaying itself above the upper surface of the mensa. An altar-piece is frequently an independent construction of stone, marble, or other material, resting on the floor of the sacrarium, and against which a movable or fixed altar is placed. Sometimes the altar-piece is erected on the mensa, and is a component part of the altar; at other times it is simply projected from a wall, with either a fixed or movable altar in front; and, lastly, it is met with in the form of a comparatively light frame-work, containing panel or canvas pictures, suspended to a wall or resting on the altar.

The term, although commonly used with reference to all the forms above enumerated, is not altogether satisfactory; and we are of opinion that its sense should be confined to the last description, namely, that of pictures in any way framed, and more or less portable.

All the ancient triptychs, which were placed over altars, may appropriately be termed altar-pieces. (See *Reredos*, *Retable*, and *Triptych*.)

**ALTAR-RAIL.** The railing of stone, marble, metal, or wood, which extends across the sacrarium and in front of the communion table in the Anglican Church. Communicants kneel in front of the altar-rail while receiving the elements from the hands of the celebrant. In modern churches, or in those restored in accordance with modern ideas, the altar-rails are usually designed so as to be light and unobtrusive, serving simply as arm-rests to the communicants. They consist frequently of simple rods of metal or wood, supported on standards of wrought iron or brass, placed at wide intervals. An entrance is left in the centre for the priest to pass through, and this is sometimes closed by a sliding-rod or hinged piece. Altar-rails should not be so high from the kneeling-step as in any way to interfere with the action of the arms while receiving the elements, nor so high as to render it necessary to draw back and lift the chalice over it. The proper height from the surface of the kneeling-step, mat, or cushion, is about 2 feet 2 inches.

Altar-rails are placed in English churches in accordance with the seventh canon (London, 1640), which directs that the holy tables are to stand where the altars did, and to be railed in.

**ALTAR-SCREEN.** The screen-work or wall against which an altar is placed, or that which surrounds an altar for its protection. In the former case it may be a construction of stone, marble, wood, or metal, of considerable height, stretching entirely across a choir or chancel, or any other portion of a church, erected for the purpose of advancing an altar, or with the view of screening it off from a space behind. Altar-screens, constructed for the protection of altars, or to enclose a certain space around them, may be in the form of walls, balustrades, or open-work in any of the materials already mentioned.

The term altar-screen has frequently been applied to what is more strictly a reredos, an article which, in its proper capacity, does not partake of the nature of a screen at all. We are of opinion that too much care cannot be taken in matters of architectural nomenclature; and, as regards the term under consideration, it should certainly not be applied to anything in connexion with an altar, unless it partakes of the nature of a screen or wall of separation.

**ALTAR-STEPS.** The steps which are placed immediately in front of a Christian altar, and which lead to the foot-pace on which it is elevated. It has been the custom, from the earliest times, to elevate altars on special foot-paces, with one or more steps. An ancient foot-pace exists in the abbey of Altenberg, with three steps; in the church of St. Zaccaria, at Venice, with five steps in front only; and the altar-floor is approached by seven steps in the basilica of St. Francisco, at Ravenna. (See *Foot-pace*.)

**ALTAR-TOMB.** A description of elevated tomb, formed in the shape of a Christian altar. Tombs of this kind were frequently constructed in the middle ages, and usually bore on their upper slabs the full-length effigies of the dead in whose honour they were erected. Many fine and richly-ornamented examples are preserved in this country. This term, although it may be said to be expressive, is certainly incorrect; the tomb was never used as an altar, and its simple resemblance to that object scarcely warrants the addition of its name. In early times, some altars were, strictly speaking, tombs, containing the remains of saints or martyrs; and, during the times of persecution, the tombs of the early Christians in the catacombs were used as altars for the Holy Eucharist. These were strictly tomb-altars.

Leland uses the term **HIGH TOMB**, which is preferable, although not so expressive of the general outward form as that under consideration. As this description of tomb was originally designed to receive, and usually does bear, a sculptured effigy, it might appropriately be designated a **PEDESTAL-TOMB**. Leland's term may be applied to those which are completed with flat upper slabs, such as are commonly met with in churchyards.

**ALTERNATE.** The heraldic term used when tinctures or figures succeed each other alternately.

**ALTO-RILIEVO.** (*Ital.*) A term used in Art to signify work executed in very high relief. Sculptures in relief are divided into three classes: 1.—Work in low relief, where the figures or ornaments are just sufficiently raised from the ground to be distinct, is termed *basso-rilievo*, or *bas-relief*. 2.—Work considerably raised, but not undercut in the principal masses, is called *mezzo-rilievo*. 3.—Work in high relief, in which all the principal portions are much undercut, and the minor portions entirely disconnected from the ground, is termed **ALTO-RILIEVO**.

The term is applied to works in marble, stone, wood, metal, ivory, terracotta, and other materials.

**ALURA OR ALURE.** These terms are used in mediæval writings to signify a gallery between one apartment and another; a passage along the clerestory of a cathedral; covered walks in the public streets; and the passage way behind the roof parapets of a church or battlements of a castle.

**AMALTHAEA.** The name of the Cumæan Sibyl, also known as **CUMANA**. Certain writers call her **DEMOPHILE** or **HIEROPHILE**. She is understood to be the Sibyl who offered to Tarquin the Elder the nine books containing the Sibylline verses. (See *Sibyl*.) Her emblems are a crib, or manger, and a crutch.

**AMATITO.** The name given, in old treatises on fresco painting, to a natural pigment of a rich red colour, used by artists in their works. There has been some uncertainty regarding the exact nature of Amatito, but the researches of Mrs. Merrifield may be said to have effectually settled the question. The pigment was evidently prepared from red hæmatite or fibrous red iron ore, calcined and ground; it was of an intense red colour, and when applied to the wall remained perfectly unaffected by the lime of the intonaco. The other names given to this pigment by the several old writers are:—**ALBIN**, **SINOPIA**, **RUBRICA**, **ALMAGRE**, **PABONAZO**, **FERRETTA D'SPAGNA**, and **TERRA ROSSA D'INGHILTERRA**.

**AMAZON.** A female warrior, frequently represented in Ancient Art. The existence of the race of Amazons is certainly legendary, but the Greeks firmly believed that such beings did exist, and their poets and artists invested them with many peculiar characteristics. They are stated to have undergone mutilation, by having their right breasts removed, by cutting and burning, so that they could use the bow freely in battle. They usually are represented robust in form, with powerful limbs, clad in light drapery, or wearing the Doric chiton; sometimes on foot, but more generally fighting on horseback, armed with bow, battle-axe, and spear, and carrying small shields of a crescent shape, as moon worshippers.

Representations of battles of the Amazons are to be found in bas-reliefs, as in the series amongst the Elgin Marbles in the British Museum, which depicts the battle between them and Theseus; and in the Phigaleian Marbles, which represent a battle between them and centaurs.



Amazons are frequently met with in the decorations of ancient vases; and statues of them are preserved in the Vatican Gallery, and the Museo Borbonico, at Naples.

**AMAZON STONE.** A very hard and compact variety of felspar, of a colour inclining to emerald green, opaque, and with nacreous reflections; and capable of taking a high polish. It was used in the earliest periods of art. The signet cylinder of Sennacherib, which was discovered by Mr. Layard, is of this description of stone. It was frequently used by the ancient Mexican lapidaries for figures of idols, and numerous specimens have been found in tombs.

**AMBER.** A natural material, usually of a yellow colour, brittle, translucent, and with a resinous lustre. It appears to have been known from the earliest times.

It is found in many places all over the world, but probably most plentifully along the shores of the Baltic, where it occurs in beds of bituminous wood, or washed up by the sea. It is generally believed to be a vegetable gum or resin which has undergone a modification through the agency of natural chemical substances in its neighbourhood.

Amber has been freely used in art under two conditions—in its natural state it has been largely employed in the construction of articles for personal adornment, and, after the fashion of precious stones, for the enrichment of goldsmiths' work and church furniture, on account of its beautiful colour and the ease with which it could be cut and polished; for such purposes it was invariably cut *en cabochon*—and in painting, as a vehicle or varnish, dissolved in certain oils, balsam, turpentine, &c. The varnish prepared by dissolving amber in linseed oil by heat, and then diluting it with turpentine, is one of the most durable known in the arts.

**AMBITUS ALTARIS.** (*Lat.*) A wall of marble, stone, or other materials enclosing a space around an altar. The term is sometimes applied to the portion of the walls of a church which immediately defines an altar space, such as the wall of an apse.

The ambitus altaris appears to have been commonly adopted prior to the tenth century. We gather from the *Liber Pontificalis* that it was constructed of stone, marble, and occasionally of the precious metals and costly hangings.\* One, erected by Pope Sergius II (844-877) in the church of

\* In the richer churches silver columns bearing arches of the same metal were often erected on the marble enclosure, and from these arches hung rich curtains, and frequently vessels or crowns of the precious metals; repeated mention of such decorations may be found in the *Lib. Pontif.*, and a passage in the will of Fortunatus Patriarch of Grado (Hazlitt, *Hist. of the Republic of Venice*, vol. i. App.), who died in the early part of the 9th century, describes a like arrangement very clearly in the following words: "Post ipsum altare alium parietem deauratum et deargentatum similiter longitudine pedum xv. et in altitudine pedes iv. et super ipso pariete arcus volutiles de argento et super ipsos arcus imagines de auro et de argento."—A. Nesbitt, F.S.A., in *Dict. of Christ. Antiq.*

St. John Lateran, is described as having been composed of marble columns and slabs, sculptured with interlaced ornament, and the whole richly decorated.

No authentic example of an ancient *ambitus altaris* is known to exist entire, but fragments of slabs, pierced and carved with the interlaced work, characteristic of the early Italian art, are met with, which may be supposed to have formed portions of such a work. Fragments of this nature are preserved in the cloisters of St. John Lateran, and they are believed to have belonged to the gift of Pope Sergius II.

We may reasonably conjecture that in the generality of cases the *ambitus altaris* was constructed in a style very similar to that which is to be seen in the enclosure of the *chorus cantorum* in the church of St. Clement, at Rome. This is a wall, about five feet six inches high from the floor of the nave, formed of thin slabs of marble, some of which are sculptured in relief with crosses, monograms, and wreaths, and others pierced and carved in interlaced work. These slabs are supported on edge by marble posts placed at intervals, and carry a cornice or coping.

The term *AMBITUS* literally signifies "a going about,"\* and has occasionally been applied to a space round a tomb; that left round a Roman dwelling-house; and in later times, by Eusebius and other writers, to the passage way round the choir of a church. On the same grounds it may be applied to the space round an altar, enclosed by the wall above described.

**AMBO OR AMBON.** In Christian churches, an elevated desk or pulpit, approached either by one or two flights of steps, and used for the reading of the Holy Scriptures, and more especially the Epistles and Gospels.

Originally there was only one ambo in a church, placed in the centre or towards one side of the nave, and different positions were taken in reading the lessons. In the upper portion, or the ambo proper, there were usually two steps; from the lower one the sub-deacon read the Epistles towards the east or altar, and from the upper the Gospels were read by the deacon towards the nave. The inconvenience of having only one ambo soon asserted itself, and in churches of any importance two, and in some instances three, ambones were erected. In the ancient plan of the abbey of St. Gall there are shown two square ones, placed north and south of the choir, and a large circular one in a central position in front of the choir. (See plan, page 13—*Abbey*.)

In basilican churches two ambones were usually erected, one on each side of the choir, which was separated from the nave and aisles by a low wall. The best existing example of this arrangement is in the church of Clemente, at Rome, and may be briefly described as follows. (The church not being, in the usual fashion, placed with its *sacrarium* towards the east, but in reality in the direction of north-west, we cannot describe it clearly

\* Dr. Smith's *Dictionary of Greek and Roman Antiquities*.



by using the points of the compass.) At the altar end of the building a low wall extends across the interior, passing through the second bay from the apse; this wall is elevated on a platform and has three entrances, two from the ailes and one in front of the tribune or centre apse. The choir, a space of about half the width of the nave, and above a third its entire length, is projected opposite the tribune, and separated from the nave by a wall formed of carved and pierced slabs of marble, supported by marble piers at intervals. On each side of the choir, and near the centre of its length, is erected an ambo; that on the south side, or on the left hand as one looks towards the altar, is the more important or Gospel ambo, that on the opposite side being the Epistle ambo. The Gospel ambo is of considerable size, and consists of two semi-octagonal reading recesses, facing the lateral ailes, and placed on each side of a square platform, reached by two flights of fourteen steps each. On one of the piers of the lower stage of this ambo is placed the paschal-candlestick, a spiral column, richly decorated with mosaic work, and terminated by a capital at twelve feet from the floor. There are no fixed book-rests to the recesses, and, both being alike, it is probable they were both used for reading from, a movable desk being employed. The Epistle ambo is altogether different in construction; it is smaller in dimensions than the one used for the Gospel, square in shape, and ascended by one flight of steps. It is, however, finished with two desks at different levels; the higher one faces the altar and the lower one the opposite direction, or towards the nave. The disposition of the four reading places in these ambones is remarkable; they are so constructed as to permit the readers to face either side or either end of the church, according to the ritual enjoined.

The illustration (Fig. 1), from a miniature in a Latin M.S. of the eleventh century, preserved in the Barberini Library, gives the representation of a Gospel ambo, which in all essential points resembles that just described. The deacon, standing in the ambo, holds the scroll over the desk to be censed by the thuriferarius, and on his right hand is placed the paschal-candlestick, an important object rising from the floor. The ambo itself is richly carved, and no doubt is a faithful representation of one which existed at the time.

These interesting examples convey a perfect idea of the forms and appointments of ambones, and it is scarcely necessary, in a circumscribed work like this, to go more deeply into the subject; but we may briefly mention a few of the other ancient specimens still preserved. The most ancient ambo in existence is probably that in the church of St. Spirito, at Ravenna; it is formed of marble, oblong, and with curved sides; it dates about the sixth century. Two ambones exist in the Duomo, at Pisa. Webb speaks of them thus:—"The ritual arrangements (of the Duomo) are very interesting. The high altar, raised on four steps, is on the chord of the apse; the apse itself is made no use of, except that a small altar is placed at its extremity. The space of the eastern one of the two arches of the choir is



the sacrarium; two steps lower is the choir, occupying the other arch, and also extending into the crossing under the cupola as far as the columns which divide the transepts from their eastern ailes. This chorus has low marble walls north and south, and returned at the west end. There are two ambones against the piers of the choir-arch, facing north and south respectively, and reached by steps from the east, which are built immediately behind the low walls that bound the choir at the north and south sides. I heard the Epistle and Gospel properly read from these ambones. At the Gospel, there were five persons in the ambon; two *ceroferarii*, who planted their standard candlesticks one on each side of the desk, at which stood the deacon attended



by the sub-deacon at his right hand, and a *thuriferarius* on his left." In the church of St. Lorenzo (outside the walls), at Rome, are two very beautiful ambones, richly decorated with precious marbles and glass mosaic work. They resemble, in all essential features, those in the church of St. Clemente, but are reversed in position. The Gospel ambo is on the south side, or towards the right hand as one looks towards the altar from the nave; it is in the form of an octagon, with eagle book-desk, and with two flights of stairs, and has a paschal-candlestick, a twisted column of mosaic work, resting on

the backs of two lions. The Epistle ambo is square in form, with a book-desk facing east, and reached by a single flight of steps. In the church of St. Maria in Cosmedin are two ambones very similar to those just described. The Epistle ambo is square, placed on the north side, with a book-desk facing east; the Gospel ambo, placed on the south side, is octagonal, with double stairs, and a paschal-candlestick. The ambones in the churches of St. Clemente, St. Lorenzo, and St. Maria in Cosmedin, represent the true forms adopted by the early Latin Church, which fell into disuse about the end of the thirteenth century. The latest ambo erected in Rome is believed to have been one which existed in the church of St. Pancrazio, and which bore the date of its construction, 1249. This no longer exists, but a representation of it is given by Ciampini. In the church of St. Ambrogio, Milan, is a stone ambo supported on columns, and having on its south side a book-desk supported on a brass eagle. In the Duomo, at Torcello, is an ambo of white marble, placed on the north side of the nave in front of the rood-screen. Webb gives this accurate description of its construction:—"The ascent to it begins on the north side, from the aisle, behind the screen: these steps mount to a platform which clings to the third column, and a few more steps southwards along the west face of this column reach another platform, to which there is a circular front, and a stone desk facing south: this was probably for the Epistle: five more steps, from this platform, in a direction due west, bring one to a higher pulpit projecting into the nave, and almost reaching the fourth column, of almost an oval form, with low walls round it and a desk facing south-west." A somewhat similar arrangement exists in the church of St. Miniato, at Florence, but the single ambo is on the north side, or the opposite side to that in the Duomo, at Torcello.

In later churches, where the choirs were surrounded with high walls or screens, it is obvious that the original basilican arrangement of the ambones was impracticable. The ambones at Torcello and in St. Miniato are illustrations of one way of overcoming the difficulty; but in the generality of monastic churches the choirs, with all their adjuncts, were enclosed; and the Epistles, Gospels, and several other portions of the service were read or chanted from desks or ambones constructed over the western screen of the choir, and approached by staircases. (See *Jubé* and *Roodloft*.)

Sermons were occasionally delivered from the ambo. St. Chrysostom is recorded to have preached from it so as to be more distinctly heard by the congregation.

The term ambo has been applied to the choir, or the place of the singers, without any immediate reference to a reading-desk; for instance, the Council of Laodicea uses it in this sense.\*

The following names for the ambo occur in ancient writings:—ANALOGIUM, AUDITORIUM, GRADUS, LECTORIUM, OSTENSORIUM, and PYRGOS. (*Fr.* AMBON, PUPITRE, and JUBÉ.)

\* *Sacred Archaeology*, p. 24.



**AMBROSE, ST.** Bishop, Confessor, and Doctor of the Church ; and Patron Saint of Milan. This saint, although highly venerated throughout the whole of Western Christendom, does not appear in works of art so frequently as might be expected. Representations of him as Patron Saint are amongst the most rare, the finest known being that painted in the chapel dedicated to him in the church of the Frari, at Venice, by two artists named Vivarini and Basaiti, in the year 1498. Mrs. Jameson describes the treatment of the subject thus :—"He is seated on a throne, raised on several steps, attired in his episcopal robes and mitre, and bearing the triple scourge in his hand. He has a short grey beard, and looks straight out of the picture with an expression of stern power ;—nothing here of the benignity and humility of the Christian teacher ! Around his throne stands a glorious company of saints : on the right, St. George, in complete armour ; St. John the Baptist ; a young saint, bearing a sword and palm, with long hair, and the most beautiful expression of mild serene faith, whom I suppose to be St. Theodore ; St. Sebastian ; and another figure behind, part of the head only seen. On the left, St. Maurice armed ; the three Doctors, St. Gregory, St. Augustine, St. Jerome, and two other saints partly seen behind, whose personality is doubtful. All these wait round St. Ambrose, as guards and counsellors round a sovereign ; two lovely little angels sit on the lower step of the throne hymning his praise."

When represented alone, he is usually vested as a bishop, mitred, and holding in his hand the crosier ; he sometimes carries, as in the picture above described, a scourge with three thongs, his usual attribute, given to him in commemoration of his triumph over the Arians in Italy, and perhaps also with an allusion to the memorable penance he inflicted on the Emperor Theodosius. Occasionally his other symbol, a bee-hive, is depicted, as in Callot's *Images*, where he is represented standing, with mitre and nimbus on his head, exhorting the Emperor Theodosius, who, crowned and clad in regal garments, humbly kneels before him ; on a stand behind St. Ambrose is the bee-hive, with bees flying about it.

St. Ambrose was the son of a Prefect of Gaul, and was born at Treves in the year 340. Paulinus states that an event, prognosticating his future eloquence, occurred in his early childhood ; while he was asleep in his cradle, a swarm of bees came and lighted on his lips. It is from this reputed occurrence that his emblem, the bee-hive, has been given. A representation of the event forms the first of the twelve scenes from his life, which decorate the back of the Palliotto preserved in his church at Milan. (See *Altar*.) On the death of his father he was taken by his mother to Rome, where, after acquiring great proficiency in the learning of the day, he was appointed counsellor to Probus, the Praetorian Prefect of Italy, and a Christian. About 373, Ambrose was promoted by Emperor Valentinian I. to the government of the northern provinces of Italy, and accordingly took up his residence in Milan. On departing to his new sphere of action, Probus is reported to have uttered the prophetic advice :—"Go govern, not as a judge, but as a bishop." In the year 374, Auxentius, bishop of Milan,



died, and his succession gave rise to serious disputes between the Catholics and Arians of the city. Auxentius had for many years been a leader amongst the Arians of the West, and that party was anxious for a bishop with similar views to be elected. The Catholic party was resolved that another Arian should not be elevated to the see, and a tumult threatened to break out, when the governor entered the church, where the contest over the election was going on, with the hope of allaying the fierce excitement of both parties.

While addressing the assembly, a child, it is stated, cried out three times, "Ambrose shall be bishop!" The whole assembly took up the cry, and it was quickly caught by the multitude outside the church, and carried to all parts of the city. Ambrose in vain protested against such an idea being carried into effect, stating that he was only a catechuman, and not yet a baptized Christian. His objections only fixed the more firmly the resolution of the leaders of both parties, and Ambrose was baptised, his appointment sanctioned by the emperor, and, within eight days after the child's suggestion, was consecrated bishop of Milan (December 7, A.D. 374).

Up to this time Ambrose was a laic and a man of the world in every sense; but no sooner was he consecrated than he gave up the world, distributed his wealth and possessions to the Church and the poor, and devoted himself to earnest prayer, patient study, and works of piety.

He also distinguished himself above all the ecclesiastics of his time, by the great dignity and grandeur he imparted to the ceremonial of the Church, and by the improvements he introduced into its music. He was the active means of bringing to perfection a style of ecclesiastical music known as the Ambrosian. The *Te Deum* is said to have been composed by St. Ambrose at the baptism of St. Augustine, his most celebrated convert to the faith. It is generally understood that the "Ambrosian Rite" was compiled by him; but it is probable that it was merely named in his honour, after having been first introduced in his church.

Probably the most remarkable event in his career was his excommunication of the Emperor Theodosius, who, in a moment of passion, ordered the massacre of the inhabitants of Thessalonica. St. Ambrose denounced this inhuman proceeding, and shut the doors of his church against him, instructing all the ecclesiastics under his jurisdiction to deny him the sacraments of the Church. The emperor for eight months threatened and supplicated St. Ambrose by turns, but the bishop stood firm. At last he relented, on condition that he should issue an edict delaying capital punishment until thirty days after conviction, and that he should undergo a public and humiliating penance. These things the emperor agreed to; and, clad in a garment of sackcloth, and with dust and ashes sprinkled on his head, he prostrated himself at the feet of the imperious and offended bishop, before the altar, craving forgiveness for his rash and bloodthirsty act.

Several miraculous events are recorded in legendary history to have taken place in the life of St. Ambrose, but it is unnecessary to allude to them here.

The only ancient church dedicated to his honour in England is that of Ombersley, in Worcestershire. In the Old English (Sarum use), Scottish, and French calendars his day is April 4th; in the Roman, Greek, German, and Spanish calendars his day is December 7th.

**AMBULATIO.** (*Lat.*) An ambulatory. The term has been applied by ancient writers to a promenade roofed or open to the sky. It has also been used to designate the pteroma or space which is between the wall of the cella of a temple and the columns of the peristyle.

**AMBULATORY.** A passage or pathway of considerable length, constructed either inside or outside a building, or in a public thoroughfare, wholly or partially under cover, or entirely open to the sky, and used only for walking in. The term may, accordingly, be applied to a covered way round a building, as the space between the columns and the cella of a peripteral temple; or round an open space, as the cloisters of a monastic church, the Campo Santo at Pisa, or the atrium of an ancient basilica, as at St. Ambrogio at Milan. The term is also correctly applied to the covered ways which were frequently constructed in the streets of mediæval towns, as those which existed, on the level of the streets, at Elgin, or those which at present exist, above the level of the streets, at Chester, commonly known as the *rows*. Such covered ways appear to have been called **DEAMBULATORIES**. In the *Boke of Troye*, written by Lydgate in the beginning of the sixteenth century, we find the word used with such a signification:—

“Deuysed were longe large and wyde  
Of euery strete in the fronter syde  
Freshe alures with lusty hye pynacles  
And mounstryng outward costly tabernacles  
Vaulted aboue lyke to reclynatoryes  
That called were DEAMBULATORYES  
Men to walke togethers twaine and twaine  
To kepe them drye when it happed to rayne.”

The term ambulatory has occasionally been given to ailes of a cathedral, when continued round the apse; and, from the fact that such ailes are, for the most part, used as processional paths and as passages round the enclosed choirs in continental churches, the term cannot be said to be incorrectly applied. Still, as we intend advocating throughout these pages simplicity and clearness in all matters of architectural nomenclature, we should not recommend the application of the present term to that portion of a church which is more clearly individualised by the name *aile*. It would be well to realise that the term ambulatory is of limited signification, and should, correctly speaking, be employed to designate that part, and that part only, of any building habitually used by pedestrians. When applied to a cloister or an atrium, it practically signifies the covered pavement of these structures,

and is by no means of sufficient comprehensiveness to be used as an equivalent of either cloister or atrium.

**AMESS.** A hood and tippet of cloth, lined with fur, and worn in winter by monks and canons while engaged in reciting the Divine Office. The colour of the cloth, and the description of fur used, varied in different countries and places.

**AMENTUM.** (*Lat.*) The loop or strap of leather attached to several descriptions of ancient spears or darts. It was usually fixed to the pole at its centre of gravity, and was used in throwing the weapon. The Greeks called this loop ἀγκύλη. The term *amentum* was sometimes applied by the Romans to the leathern thong employed in fastening across the instep certain forms of shoes or sandals.

**AMETHYST.** A precious stone, transparent, and of a fine violet colour, inclining in some specimens towards purple. The ordinary amethyst is a fine description of quartz, known as amethystine quartz, but the most rare and precious variety of the stone is that known as the oriental amethyst, which is classed as a description of sapphire, of a deep and intensely rich violet colour, of great brilliancy and hardness.

With reference to the several varieties of the stone, Pliny remarks :—  
 “In the first rank belongs the amethystos of India, having in perfection the richest shades of purple, and it is to attain this colour that the dyers in purple direct all their endeavours ; this stone is also found in the part of Arabia that adjoins Syria, and is known as Petra ; as also in Lesser Armenia, Egypt, and Galatia ; the very worst of all and the least valued being those of Thasos and Cyprus. Another variety approaches more nearly the hyacinthus (sapphire) in colour ; the people of India call this tint ‘socon,’ and the stone itself, ‘socondian.’ Another was in colour like that of wine, and a last variety, but little valued, bordering very closely upon that of crystal, the purple gradually passing off into white. A fine amethyst should always have, when viewed sideways (in *suspectu*) and held up to the light, a certain purple effulgence, like that of the carbunculus, slightly inclining to a tint of rose. To these stones the names of ‘Pæderos’ and ‘Venus’ eyelid’ (*Veneris gena αφροδιτης βλεφαρον*) was given, being considered as particularly appropriate to the colour and general appearance of the gem.” \*

The amethyst was largely used by the Egyptian artists in the formation of sacred scarabæi, and by the Greeks and Romans for gem engraving ; probably more examples of this description of Classic art executed in amethyst exist than in any other precious stone. Engraved gems of Oriental amethyst are, however, of the greatest rarity ; some are stated to be preserved in the Vatican collection. The amethyst was held as sacred to Bacchus, and was accordingly used for figures of the god and Bacchanalian subjects in preference to other stones.

\* Quoted in H. M. Westropp's *Handbook of Archæology*.



In mediæval jewellery and other works of art, amethysts are frequently met with, where they are invariably cut *en cabochon*, or presented in the form of ancient gems mounted with their engraved sides outwards.

The application of precious stones as decorations to articles of church furniture was carried to a great extent in the middle ages, as will be seen by the following quotation from the work by F. J. Doublet on the Antiquities of the Abbey Church of St. Denis, near Paris,\* where he alludes to the enrichments of the principal altar:—"Tout le devant de cet autel est couvert d'or, et enrichy de belles perles rondes d'Orient, d'aigues marines en fond de cuve, de topazes, grenats, saphirs, *amatistes*, cornalines, presmes d'esmeraudes, esmaux d'applique et cassidoines, avec trois belles croix posées sur la pointe de chacun pignon du cercueil, dont celle du milieu est d'or, et les autres d'argent doré, enrichies de beaux saphirs, de belles *amatistes*, de grenats, et presmes d'esmeraudes."

In the Renaissance period the largest crystals of amethystine quartz were sought after by artists for the purpose of forming precious cups and vases, and many specimens of these are preserved in the cabinets of collectors.

The amethyst, as one of the twelve foundation stones mentioned in the Apocalypse, was in early times invested with mystical and symbolical significations. Marbodus, Bishop of Rennes, who wrote during the first quarter of the twelfth century, gives us a clue to the symbolism of the precious stones, and clearly proves that they were frequently used by the artists of the middle ages in accordance with their symbolic significations.

The Rev. J. M. Neale, in his *Mediæval Hymns and Sequences*, gives a translation of a "Prose" by Marbodus, in which the twelve stones are treated of. The verse devoted to the amethyst is here given:—

"Last in the holy city set  
With hue of glorious violet,  
Forth from the AMETHYST are rolled  
Sparks crimson-bright, and flames of gold:  
The humble heart it signifies  
That with its dying master dies."

In heraldry the amethyst represents purple or the purple tincture, and the term amethyst was formerly used instead of purple in describing English armorial bearings.

In modern jewellery this stone is the only one considered suitable to be worn in mourning.

**AMICE.** A white cloth or napkin, worn by all ecclesiastics above the four minor orders. It is the first of the sacred vestments put on by the priest, who places it on his head, and then adjusts it round his neck. Pugin informs us that "in several dioceses of France the priests, deacons,

\* *Antiq de l'abbaye de Sainet-Denys en France*, par F. J. Doublet, 1625.

and sub-deacons wore the amices on their heads, from the Feast of All-Saints till Easter, letting them fall back on their shoulders during the Gospel, and from the secret till the first ablution."

The amice is now usually plain linen, but was, during the middle ages, commonly embroidered or apparelled, and sometimes set with precious stones, when it formed a rich collar, adjusted round the neck. This description of amice is almost invariably found sculptured on the ancient effigies of ecclesiastics. We do not learn of the amice being embroidered



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or ornamented with gold previous to the beginning of the tenth century, but after that date it was generally more or less enriched, in keeping with the other ecclesiastical vestments.

The amice has sometimes been called the superhumeral, but the latter term is more correctly applied to an archbishop's pallium. In the accompanying drawing (Fig. 1), from a work of the fifteenth century, both vestments are represented. A is the amice, which, in this instance, is evidently a plain linen cloth, and B is the superhumeral or pallium. (See *Pallium*.)

Middle-age lithurgical writers speak of the amice also under the following terms:—AMICTUS, ANABOLADIUM, ANAGOLAIUM, and ANABOLAGIUM.

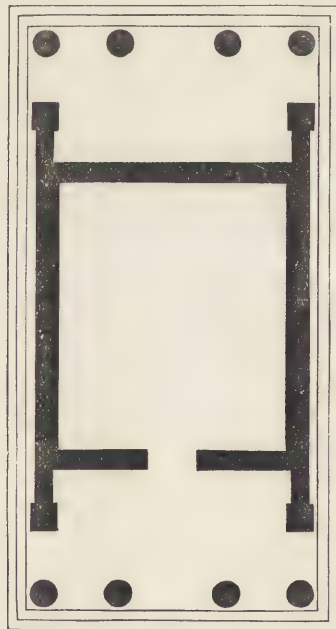
The embroidered portion or apparel which formed the collar, when the amice was finally adjusted round the neck, was termed the *plaga* or *parura*, and, in late times, the *collaria*.

**AMICTUS.** (*Lat.*) A term used by the Romans with a general signification. It was applied indifferently to all articles of outer clothing, such as the *toga*, *abolla*, *pallium*, *paludamentum*, *sagum*, *paenula*, &c.

**AMORTISSEMENT.** (*Fr.*) This word literally signifies a termination, and is applied by French architects to such objects as finials, vases, figures, animals, or indeed any ornamental detail used to terminate a building upwards, or any portion of a building. It is, properly speaking, applied to a terminating feature superadded to what is structurally necessary, although it is occasionally used with a more extended signification.

**AMPELITIS.** (*Gr.*) A brown-black pigment employed in painting and for various other purposes by the ancients. Pliny uses the term, and mentions that it resembles asphaltum. It appears to have been produced by a charring or burning process, and is supposed by some authorities to have been prepared from vine charcoal. The term is apparently derived from *ampelos*, a vine, but whether the pigment was a product of the vine, or used in some manner in vine dressing, is undecided. From Pliny's description we are inclined to agree with certain chemists who believe ampelitis to have been a preparation of a manganeseous and ferruginous coal.

**AMPHIPROSTYLE.** The term used by Vitruvius in his chapter on the Design and Symmetry of Temples (Book III., chapter 1) to designate a



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temple having columns at both ends, forming a *pronaos* and *posticum*, but



without any at the sides. The passage, according to Gwilt's translation, is as follows :—" A temple is called IN ANTIS, when it has antæ or pilasters in front of the walls which enclose the cell, with two columns between the antæ, and crowned with a pediment, proportioned as we shall hereafter direct. There is an example of this species of temple, in that of the three dedicated to Fortune, near the Porta Collina. The PROSTYLOS temple is similar, except that it has columns instead of antæ in front, which are placed opposite to antæ at the angles of the cell, and support the entablature, which returns on each side as in those in antis. An example of the prostylos exists in the temple of Jupiter and Faunus, in the island of the Tyber. The AMPHIPROSTYLOS is similar to the prostylos, but with the addition, that the columns and pediment in the front are repeated in the rear of the temple." From the above passage we gather that the amphiprostyle temple had only four columns at either end. A plan of this description of temple is given in Fig. 1.

**AMPHITHEATRE.** A building of an elliptical or circular form, having a space in the centre, surrounded with rows of seats for spectators, arranged one above the other on an inclined plane, and furnished with entrances, corridors, and staircases for access to all parts. The ancient amphitheatre was the building in which people congregated to witness gladiatorial combats, fighting with wild beasts, and naval engagements.

A representative amphitheatre, in Roman times, may be briefly described as follows :—The plan is that of an ellipse, the major axis of which is between five and six hundred feet long, and the minor axis about one hundred feet less. The outer wall rises from the ground to about the height of one hundred and forty feet, and is divided into three or four stories, the two or three lower of which are pierced with numerous arches and decorated with columns and their usual attendant architectural features. Continuous entablatures, resting on these columns, divide the stories. The upper story is higher than the others, and is pierced with openings which serve both as windows and apertures for the free admission of air ; to the upper part of this story are fixed wooden posts, carrying an awning of woollen cloth or other material to protect the spectators from rain or the overpowering heat of the sun. This awning is called the *velum* or *velarium*. Two inner walls, pierced with arches to correspond with those of the outer wall, are erected at short distances from the outer wall, and from each other, and are connected at each story by vaults. By this means double corridors completely surround the building on each story, and give access, under cover, to every portion of the interior. The whole of the arches on the ground story serve as entrances ; and at intervals, all round the building, are staircases, which rise from the arches of the second corridor, land at an inner passage, and then extend to the corridor above. Each story has a corresponding number of similar staircases.

In the centre of the large space, enclosed by the walls, is an area of elliptical shape, the minor axis of which is about one-third of that of the main

structure. This is the place of the combats and displays, and it is called the *arena*, because it is covered with sand to prevent the gladiators from slipping, and to readily absorb the blood of the slain men and animals. The *arena* is surrounded by a wall, about fifteen feet high, pierced with doors which open into passages from the exterior, certain apartments, and the dens (*carceres*) for the retention of wild animals. At the top and behind the line of the wall is a platform, wide enough to hold two or three rows of seats or chairs. This platform is considered the best situation for viewing the scenes of the *arena*, and is accordingly devoted to seats for the senators, and all personages of rank and distinction; it is termed the *podium*, a name also applied to the wall below it. A certain portion of the platform (termed *cubiculum*) is raised above the ordinary level, and richly decorated and seated for the reception of the emperor and his court. As the *podium* is not considered perfectly safe from the wild beasts, even at the height of fifteen feet, an additional guard (*ferrea clathra*) is placed in front, consisting of a railing or grill of metal-work, with projecting spikes. When peculiarly savage and dangerous beasts are to be let loose in the *arena*, a ditch (*euripus*) is sometimes sunk in front of the *podium*. At the back of the platform rises a wall (*balteus*) to the height of about eight or ten feet, in which there are numerous doors opening from the passages and staircases. From the top of this wall rises the first *maenianum*, or arrangement of seats for the accommodation of the equestrian order. A continuous landing at the top of these seats divides them from the second *maenianum*, or seats for the *populus*, and a similar landing, with a wall of about fifteen feet high, divides the second from the third *maenianum*, or seats set apart for the *pullati*. Above these seats are those appropriated to women. The landings are called *praecinctiones*. Each *maenianum* is divided into radiating divisions by flights of steps, called *scalaria* or *scalae*; each division being termed *cuneus*, from its wedge shape. Numerous staircases give access to all portions of the amphitheatre, and the passages (*fornices*, *concamerationes*) which encircle the building at every stage communicate with the outer galleries and the entrances to the seats called *vomitoria*. The entire arrangement of seats is termed the *gradus*, and the whole interior of the amphitheatre is called the *cavea*.

The architecture of amphitheatres was invariably heavy in style, and, constructionally, of the most massive description. The arch and vault were used throughout their external designs and internal constructions; indeed, it was in their amphitheatres and baths that the Romans displayed their highest constructive skill in connexion with arching and vaulting. Enough of these buildings remain to assure us of this fact. Stability of structure, facility of access to every portion of the interior, and perfect drainage, were the three great considerations ever before the minds of the architects in designing their amphitheatres, and they succeeded admirably in all.

The system of drainage was in all cases very similar, and may be thus briefly described:—The portion of the interior which received the greatest



amount of rain was, of course, the *arena*, for not only was it uncovered, but all the water from the *velarium* was discharged into it. The *arena* was accordingly made sufficiently convex to throw the water towards the *podium*, where it was received into a drain at its foot; radiating drains at intervals carried the water from this to the great collecting drain, constructed round the exterior of the building. The *velarium* was neither a fixture nor a perfect shelter, and of necessity the *gradus* and galleries had to be furnished with the means of readily collecting and getting rid of their water; this was done by a system of channels leading into vertical conduits, in the body of the main piers, which delivered their contents into continuous drains under the corridors on the ground floor, which in turn discharged themselves into the great aqueduct outside. Urinals were also provided for the convenience of the spectators, and were connected with the conduits.\*

No amphitheatres were erected by the Greeks previous to their conquest by the Romans; and although it is probable that as a nation they never became partial to the cruel sports and scenes of blood which so delighted the Roman people, they may have found themselves compelled to conform, to some extent, to the tastes of their conquerors, and to assist in erecting in their own cities places for the exhibition of gladiatorial combats, and those cruel spectacles in which so many innocent victims were sacrificed for the gratification of the eye. Athens, however, we are informed, refused to follow the example of other towns, and no amphitheatre was erected there at any time.

According to general belief, the Romans were the first to build amphitheatres; but there appears to be good reason to give the Etruscans the credit of introducing them, as well as the class of sports and spectacles for which they were constructed. The Etruscans had certainly reached a high degree of civilisation before the existence of Rome, and amphitheatres were constructed in the Etruscan towns of Pozzuoli, Capua, and Pompeii long before the Roman conquest (*Velleius Paterculus*, Book I., cap. 7). The Etruscans formed their amphitheatres either in the sides of hills or by excavating where the site was level. Architectural structures, in the form we now understand in speaking of amphitheatres, originated in Rome, where ultimately the grandest example was raised under the successive efforts of Vespasian and Titus (A.D. 72-84), and was finished by Domitian.

The first Roman amphitheatre is said to have been constructed by Caius Scribonius Curio, an influential personage in Rome during the reign of Cæsar. In the entertainments given to the people, on the occasion of his

\* "Les canalisations pour les eaux pluviales étaient admirablement comprises; nous les avons étudiées dans l'amphithéâtre de Nîmes, le seul peut-être où les traces d'égouts soient assez visibles et assez conservées pour s'en rendre un compte exact. Dans cet amphithéâtre cinquante-six tuyaux de descente en gagés dans l'épaisseur des maçonneries et creusés dans la pierre qui portaient les grands escaliers, servaient à l'écoulement des eaux pluviales et peut-être d'urinoirs pour les spectateurs placés dans les troisième et quatrième précinctions."—E. Bosc, *Dict. raisonné d'Archit.*



father's obsequies, he resolved to introduce a decided novelty, and so gain historical celebrity, which he most certainly has done. He constructed two theatres of wood, the first relative position of which was a short distance from each other, and back to back; they were placed on pivots and rollers, so as to turn half round. Two stages were provided, one facing each theatre; and on the conclusion of the dramatic performances, the theatres, with the people seated in them, were turned round by powerful machinery so as to face each other. Short barricades and a few additional seats were probably fixed at once between the two semicircular theatres, and the result was an oval enclosure (*arena*), with people seated all round. This must, after all, have been a very small affair, and of necessity imperfect; its novelty alone, however, distinguished it.

For a considerable time after this experiment, wood continued to be used in the construction of amphitheatres, and we learn from Pliny that serious accidents happened by the giving way of the timber supports while the seats were crowded with people. The first stationary amphitheatre made of wood was erected by Julius Cæsar in the Campus Martius, and it was to this building that the name AMPHITHEATRUM (from ἀμφί, on both sides, θέατρον, a theatre) was given.

The insecurity and perishable nature of such structures in wood, and the immense popularity of the entertainments given in them, induced the Romans to essay their construction in stone. At first, however, they contented themselves by forming the more important portions in that material, using wood largely in the seats and other minor parts. Such was the amphitheatre built by Statilius Taurus in the Campus Martius, during the reign of Augustus, and partly destroyed by fire in the same reign. Augustus himself proposed erecting a large permanent amphitheatre in the centre of Rome, but never carried out his scheme.

The first amphitheatre built entirely of stone, and of a thoroughly architectural character, was that commenced by Vespasian, with the view of carrying out the desirable scheme of Augustus. To this building he devoted an immense sum of money during ten years of his reign. It fell to Titus to inaugurate this wonderful amphitheatre, which he did with a truly barbaric grandeur, for we are told that the inauguration entertainments lasted for nearly one hundred days, and that five thousand wild beasts were killed in the sports of the arena. We may from these figures form some faint idea of the human suffering caused, as well as the number of victims who must have been slain in this inaugural festival.

This building, known as the Amphitheatrum Flavium, or Colosseum, was from that time the scene of gladiatorial combats and wild beast fights for a period of nearly four hundred years. It is now a majestic ruin, one of the glories of Rome, and a wonder of the architectural world.

It is almost unnecessary to give a description of this famous amphitheatre, as it has already been described by the pens of many able writers; but a few words must be passed on its salient features, or this article would be obviously too incomplete even for the circumscribed nature of our work.

The plan is that of an ellipse, measuring (approximately\*) along the major axis to the outside of the walls, 616 feet; and along the minor axis 511 feet. The exterior wall rises to the height of 157 feet, and consists of four stories, divided by continuous entablatures resting on attached columns of different orders. The ground or first story consists of eighty columns of the Doric order, carrying a frieze and cornice devoid of triglyphs or mutules; between these columns are eighty arches, with archivolts, springing from impost mouldings carried round the piers and abutting against the attached columns. All the arches were used as entrances, a few being reserved for the convenience of distinguished persons, and the rest left for the use of the general public. They are all numbered except one arch, which is a little wider than the others; this, from certain other evidences, is supposed to have been the private entrance from the palace of Titus, situated on the Esquiline Hill. The second story has columns of the Ionic order, standing on a dado, and supporting a plain entablature, and between them are arches similar in treatment and number to those of the ground story. The third story has columns of the Corinthian order, standing on a dado, and supporting an entablature, and has arches to correspond with both the lower stories. The fourth story is in all respects different to those already described, so much so as to give rise to doubts whether it formed part of the original design. It consists of a lofty wall, pierced at intervals with small square-headed openings, and relieved by pilasters of the Corinthian order, standing upon a dado and stilted subplinths. A horizontal row of 240 corbels projects at about two-thirds the height of the wall, three corbels in each space between the pilasters; and above these, sinkings occur in the architrave and frieze, in which it is supposed the wooden posts or standards fitted, their lower ends resting on the corbels, and their upper parts passing through holes formed in the projecting cornice. These standards were for the support of the outer edge of the *velarium*.

Two inner walls, built lineable with the external wall above described, and connected by vaults, form continuous galleries on every story, features which must have been not only of the greatest convenience to the thousands of spectators in entering and leaving the building, but absolutely indispensable in an amphitheatre, for the purpose of preventing undue crushing and most serious accidents.

In the centre of this vast enclosure is the *arena*, an ellipse, surrounded with a *podium* equidistant at all points from the external circumference of the building. The *arena* measures (approximately) 280 feet along the major axis, and 176 feet along the minor. It is vaulted underneath its entire area, a fact discovered by the French during their temporary occupation of Rome. What the exact use of these vaults may have been, beyond mere structural considerations, is not known; it has been conjectured by certain writers that they were employed as dens for the retention of wild

\* Nearly all authorities differ with regard to the dimensions of this building.



animals; but we hardly think that places much under the level of the *arena* would be convenient either for securing or releasing such wild beasts as were introduced in the spectacles. It is certain that dens are provided round the *podium*, communicating directly with the *arena*. Main doors of entrance for those taking part in the combats are provided in the *podium* at the ends of the major and minor axes, and also the door (*porta libitinensis*) through which the slain were removed.

From the top of the *balteus*, or wall behind the *podium* platform, rise the *gradationes*, or two principal *maeniana*, divided from each other by a broad *præcinctio*. In this landing are gratings at intervals for the purpose of lighting the passages beneath; and opening on to this *præcinctio* are the entrances to the first *maenianum*. On the top of the second *maenianum* is another *præcinctio*, with a high wall behind, pierced with doors and window openings. A parapet crowns this wall, and behind it is the space for the third *maenianum*, most probably formed of wooden staging and seats. The whole of this enormous interior was surrounded by a colonnade or arcade, upon the roof of which was the platform for working the *velarium*. In the colonnade were wooden seats for the accommodation of female spectators. A complete system of corridors, passages, and staircases leads to all parts of the interior; and the drainage throughout is most perfect, resembling that briefly described in the commencement of this article.

The *velarium* extended over the entire *gradus* from the line of the *podium* to the upper colonnade.\* Nero is stated to have stretched one over the entire interior, of a purple colour, embroidered, and powdered with gold stars.

The outer wall of the Colosseum encloses an area of about six acres; and, although calculations made by different persons vary considerably, it may safely be stated to have accommodated in all its seats not less than 87,000 spectators; this is the calculation made by Lepsius and Victor. Fontana calculates, when every available place of sight was occupied—which, no doubt, was frequently the case—that it would hold 109,000 persons.

There are remains of several other amphitheatres built by the Romans in different places, the most important being at Verona, Nîmes, Arles, Pozzuoli, Capua, Pola, Tarragona, El-jemm near Tunis, Pompeii, and

\*“The following has been supposed as a method of spreading the *velarium*, of which Fontana gives a representation, but no description. To a cable placed round and made fast on the edge of the *podium*, and following its curve, strong ropes were attached in the direction of the radiating walls. These ropes passed through pulleys in the poles, 240 in number, at top of the building, which rested on the corbels above mentioned, and thus raised the *velarium* to the required height. It would follow the inclination of the seats, and the cloth, of whatever fabric or materials it might be, being formed in gores equal on the outer edges to the distance of the masts from each other, might move on the radiating ropes by rings attached to the edges of each gore, so as to be moved backwards and forwards by persons stationed on the parapet. Marine soldiers were employed for this purpose. The *velarium* was sometimes of silk, but more usually yellow or brown woollen cloth. Nero once had a purple *velarium* stretched across the building, representing the heavens with stars of gold upon it, and a design embroidered thereon of the Chariot of the Sun.”—*Gwilt's Encyclopædia of Architecture*.



Pœstum. The interior of the amphitheatre at Verona is almost in an entire state ; this is attributed to its having been used for tournaments during the middle ages. Externally the building had three stories of arcades, only four bays of which remain to give us an idea of its design. It is evidently of late date, and, indeed, its erection has been attributed to the time of Maximianus. Maffei calculates it to have seated 22,000 spectators. The amphitheatre of Nîmes consists of two stories of arcades. Pilasters are placed against the piers of the lower and Doric columns between the arches of the upper stories ; the cornices, unlike those of the Colosseum and the Verona example, are broken over every pilaster and column, and pediments are introduced in certain bays. This building is calculated to have seated 17,000 persons. The amphitheatre of Capua had three stories similarly treated to those of the Colosseum, but with the Doric order throughout. That at Pola has its outer wall alone remaining, and from this fact it is supposed that the interior was mostly of wood ; it presents three stories, and its elliptical form is broken with four projecting portions, probably intended for staircases, which, from certain indications in the masonry, are believed to be additions to the original design.

The following table of dimensions of the principal amphitheatres is given by Maffei (*Degli anfiteatri*\*) :—

Amphitheatre at	Major Axis Exterior.	Minor Axis Exterior.	Major Axis of Arena.	Minor Axis of Arena.	Surface of Arena.
	Ft. in.	Ft. in.	Ft. in.	Ft. in.	Sq. Ft.
POZZUOLI ...	626 6	475 4	448 8	216 1	62,245
ROME ...	616 0	510 8	274 10	175 11	38,834
CAPUA ...	557 5	458 0	249 9	150 4	29,466
VERONA ...	505 10	270 0	248 4	145 8	28,370
TARRAGONA ...	486 0	390 0	277 1	181 2	39,304
EL-JEMM ...	457 2	392 2	253 8	188 1	37,425
POLA ...	452 1	369 5	229 8	147 0	26,488
ARLES ...	447 9	352 0	228 0	129 1	23,089
PERGAMUS ...	446 9	420 3	167 3	121 5	15,400
POMPEII ...	445 0	341 5	218 8	264 1	19,723
NÎMES... ..	433 8	333 7	226 10	126 5	22,498

In addition to those already mentioned, amphitheatres are known to have existed at the following places, by remains or indications more or less extensive :—Agrigentum, Alba, Albanum, Amiternum, Anamour, Ancona, Angers, Argos, Arretium, Autun, Beauvais, Beneventum, Besançon, Béziers, Bordeaux, Bourges, Bruyeres, Cahors, Cassano, Catania, Cimiez,

\* Gordon's translation. London, 1780.

Citta Lavinia, Constantina, Corinth, Cormier, Cyzicus, Die, Douai, Drenauld, Drevant, Fæsulæ, Florentia, Frejus, Grand, Hispalis, Jerusalem, Limoges, Lucca, Luna, Lyons, Melos, Metz, Montargis, Narbonne, Neris, Orange, Otricoli, Paris, Perigueux, Placentia, Pollentium, Reims, Rhodéz, Rusicada, Saintes, Sardis, Seguntum, Smyrna, Spello, Syracuse, Taormina, Tarragona, Terni, Tintinac, Torre, Toul, Toulouse, Tusculum, Udena, Vallonges, Velleia, Vienne, and Volterra. In England, remains show that amphitheatres were constructed at Cirencester, Dorchester, Silchester, and Verulam. Numerous as the remains of such important buildings are, we have reason to believe that they are of but few out of the many erected by the Romans, who doubtless constructed them wherever their victorious arms were carried.

**AMPHORA.** A vessel of baked clay or other material, of an elongated form, pointed at its lower end, so that it could not stand upright unless it was stuck in the ground, or placed in or against some support; it usually had a long neck and two handles. The term is also applied to a class of ancient painted vases, with pointed egg-shaped bodies, short necks, and loop handles: the points of their bodies are bedded in small projecting bases or feet, which are permanently attached for convenience in use.



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for the preservation of wine. Fig. 1 is a representation of an Egyptian amphora placed in a stand, evidently constructed for the purpose of holding the vessel, and with its plug remaining unremoved. This is taken from the paintings of a tomb at Thebes-Kourna.

The amphoræ which are furnished with bases and sometimes decorated have certain distinguishing names given to them, such as *Tyrrhenian*, *Panathenaic*, *Bacchic*, *Nola*, and *Apulian*. Outlines of the shapes of these varieties are given by Westropp in his *Handbook of Archæology*.

Terra cotta vessels, resembling amphorae in form, but without necks, were used by the early Christian architects in dome construction. The lower portion of the dome of St. Vitale, at Ravenna, built in the sixth century, is formed of such vessels, each about twenty-two inches long and eight inches in diameter, placed one over the other, the point of the upper being in the mouth of the lower. The remainder of the dome is constructed with pointed vessels, about seven inches long and two inches diameter, laid horizontally, and forming a continuous spiral from about the middle to the summit of the dome. All these vessels are bedded in and filled up to a uniform surface with cement.

**AMPUL OR AMPULLA.** A small vessel, formed of the precious metals, glass, or other materials, used for holding the Crism, the holy oil, or the consecrated oil for the sick.

Item, an Ampul plain, with a foot of silver and gilt, and a spoon with an acorn ordained for Chrism; Item, an Ampul of berral, closed in silver and gilt for the Oleum Sanctum, with a spoon having an acorn in the top; Item, an Ampul of glass, wherein is contained the Oleum Infirmorum, with a spoon of silver, &c.—*Inventory of the Cathedral of Lincoln—Dugdale's Monasticon.*

The name is also given to the cruet which contains the wine for the Holy Eucharist.

The most interesting historical ampul was that preserved in the monastery of St. Remi, at Reims, and which contained the sacred oil used in anointing the kings of France at their coronations. It was commonly known as the *Sainte Ampoule*, and had been used from the baptism of Clovis to the coronation of Louis XVI., after whose death it was broken by a Republican named Ruhl. It was of antique glass, about one inch and a half in height, seven-eighths of an inch in circumference at the neck, and one inch and five-eighths at the base. This vessel was inclosed in a reliquary, in the form of a dove of gold, in a circlet of silver gilt, studded with gems, and carried by a silver chain.

An ampul of the seventh century is preserved at Monza; it is of a white metal, circular in the body, having a small neck, and engraved with an Adoration and inscriptions in Greek characters.

The term Ampulla was also used to designate a bottle of glass or earthenware, chiefly of a globular form, used by the ancient Romans for holding the oil for anointing the body after bathing. The ampulla is frequently mentioned in connexion with the bath, and is represented in ancient sculptures. Numerous specimens exist in cabinets of antiquities.

**AMPYX.** (*Gr.*) An ornamental band or frontal, constructed of the precious metals and sometimes enriched with gems; worn by ladies of rank amongst the ancient Greeks and Romans. This species of head-dress is frequently represented in works of art, usually adorning the heads of



divinities. The term was also applied to certain frontals placed on the heads of horses and elephants on state occasions.

**AMULA OR AMA.** A vessel used in the early centuries of the Church for the reception and presentation of wine for the Holy Eucharist.

Amula were, apparently, made of various sizes; some were very large, as we learn from the *Liber Pontificalis*, which states that Pope Adrian (772-795) presented to the Church of St. Adrian, at Rome, an "*amulam offertorium*," formed of silver, and weighing sixty-seven pounds. Amula of smaller size were more common, and in some instances appear to have been made of gold, enriched with precious stones; and at others of onyx, crystal, or variegated glass.

When the practice of presenting personal offerings in kind was discontinued, the amula fell into desuetude, and its place was taken by the wine ampulla or cruet.

**AMULET.** A charm, or object of any description supposed to be possessed with miraculous powers to ward off evil from the wearer; it was usually hung round the neck, and either assumed some distinctive form or was enclosed inside some characteristic object. In Egyptian times amulets were made in the shape of necklaces, the component parts of which were sacred symbols or small figures of the gods, strung together by beads. In Classic times all sorts of objects were worn as amulets, and many were of an indecent nature. As a rule, it appears, by the examples preserved to us, that the ugly and the offensive were more frequently consulted in the formation of amulets than the pleasing and the beautiful.

The Rev. Mackenzie E. C. Walcott gives the following definition:—"A preservative; from the Arabic *hama-il*, a small Koran hung as a necklace, as a safeguard; from *hamala*, to carry. It was applied to the Holy Eucharist by Christians. The Christian amulet, from being carried in the breast, was often called *encolpium*, or *philacteria*; sometimes they were in the form of a medal of bronze, marked with a cross, and of a hand, with the salutation *Zekes*, 'Mayest thou live;' a portion of the Gospels hung round the neck; a relic; or a formulary within a box of precious wood, like one preserved at Monza."

**AMUN-RA.** In Egyptian mythology, the Sun, and king of the gods; represented in the form of a man wearing on his head a lofty crown, the upper part of which resembles two straight feathers placed edge to edge. He holds in one hand the mystic emblem of generation, and carries a sceptre in the other.

**ANACHRONISM.** In art, a peculiar treatment of a subject, a mode of representing an event, or some special object or accessory introduced into the representation of an event, through which the proper order of time is destroyed. Anachronisms are frequently met with throughout the works of

the middle ages, in representations of Scriptural scenes, where they chiefly display themselves in articles of costume, arms, and armour, and such architectural features as may be introduced. To these anachronisms we are indebted, to a large extent, for our knowledge of the costumes of different countries and times. We have heard of a Dutch painting, representing one of the scenes from the Passion of our Lord, in which a soldier appears dressed in the costume of the sixteenth century, wearing enormous jack-boots, smoking a clay pipe, and reading a printed broadsheet. The anachronisms here are obvious and absurd.

**ANADEM.** The name given by the ancient Greeks to a plain narrow band worn by young persons of both sexes. It is frequently found in art works, where it appears worn over, and as if to confine, the hair; and extends round the head from the back, above the neck, to the front, immediately above the forehead.

**ANAGLYPHA OR ANAGLYPTA.** (*Gr.*) The term applied to vases or other vessels of gold, silver, or bronze, ornamented with work in relief, produced by embossing and chasing. The term has also been applied to cameos and gems which present designs in relief, produced by cutting away and sinking the ground.

**ANAGLYPHIC.** Term applied to artistic work in relief; but most commonly applied to embossed work in metal. Repoussé.

A device or ornament embossed in relief is termed an **ANAGLYPH.**

**ANALOGIA.** Term signifying proportion in architectural composition. It is used by some ancient authors, including Vitruvius, who, in the first chapter of his third Book, says:—"The design of Temples depends on symmetry, the rules of which Architects should be most careful to observe. Symmetry is dependent on proportion, which the Greeks call *ἀναλογία*. Proportion is a due adjustment of the size of the different parts to each other and to the whole; on this proper adjustment symmetry depends. Hence no building can be said to be well designed which wants symmetry and proportion." (*Gwilt's Translation.*)

**ANALOGIUM.** The name given to a reading-desk used in Christian churches. It was either movable or fixed, and at an early date was made in the form of an eagle with outspread wings. The term has also been frequently applied to an ambo, or more correctly to a second or precentor's desk attached to it; and in some instances to the enclosure of the tombs of Saints; we find it used with this latter signification by Ducange in his *Glossary*.

**ANALOGY.** In the fine arts the agreement or likeness between objects in certain conditions or effects while the objects themselves are otherwise entirely different. In the science of colour the term is applied to a certain

description of harmony : thus HARMONY OF ANALOGY implies the juxtaposition or the association of colours different in their tones and hues but having a common base. Purple and red, purple and orange, brown, red, and orange, have all red in common ; blue and green, green and violet, have blue in common ; green, orange, and yellow, have yellow in common ; and black, brown, and grey, have black in common ; all these groups, therefore, are analogous in certain properties, and when skilfully graduated and arranged present harmonies of analogy.

**ANCHOR.** In architecture, the name is given to an ornament shaped somewhat like the fluke of an anchor, but which more closely resembles a barbed arrow-head. It is only met with in Classic architecture, where it alternates with the egg ornament in the decoration of the echinus, or ovolo. The term is applied by the French architects to an article constructed of iron, in the shape of an S, Y, or T, or of any ornamental form of a spreading outline, and employed by them for the purpose of tying walls together which may have a tendency to spread laterally from the pressure of internal arches or vaults, or which incline from the perpendicular from any other cause ; and also for the purpose of staying tall chimneys or such elevated objects which are much subjected to the force of the wind. The anchor is passed, at a point near its centre, through an eye on the end of an iron rod or chain, and rests against the external surface of the wall to be supported. The rod or chain passes through the wall, and is attached at its other end to the



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nearest construction capable of withstanding its strain. Fig. 1 is from an example on a sixteenth century house at Aix-la-Chapelle.

In Christian art, the anchor in its proper form has been used from the earliest times, being frequently found sculptured on the tombs in the catacombs, and engraved on ancient Christian gems. It has been accepted in all periods of Christian art as the symbol of hope, steadfastness, and



patience. St. Paul speaks of hope as an "anchor of the soul, both sure and steadfast," and from these words the symbol most probably was originally devised. An anchor is the emblem of St. Clement, P.M., St. Felix, P.M., and St. Nicholas, B.C.

**ANCILE.** The sacred shield sent from heaven to Numa, with the information that the welfare of Rome depended upon its safe keeping. It was, along with eleven other shields made in imitation of it, carried in procession by the Salii, or priests of Mars Gradivus, on the festival of the Deity; and at all other times securely kept in the temple of Mars on the Palatine hill. The shape of the shield is described as oblong, rounded at each end, and curved inward on the sides. The eleven shields, made in exact imitation of the true ancile, were fabricated by an armourer named Mamurius Veturius, to the order of the king, who desired by such a multiplication to render the safety of the heaven-sent shield more certain. The ancilia are found represented on ancient gems and coins.

**ANCON.** This term has different significations, but it is most generally applied to the consoles which support the ends of the cornice over the ornamental dressings of doorways in Classic architecture. It is used with this signification by Vitruvius in the sixth chapter of his fourth Book:—"The ancones or prothyrides, which are carved on the right and left, reach to the bottom of the level of the architrave, exclusive of the leaf. Their width on the face is one-third of the dressing, and at the bottom one-fourth part less." As may be seen from this quotation the consoles were also called PROTHYRIDES. The term Ancon has also been applied to a quoin; and in some rare instances to a cross beam of a roof or a rafter. It is not commonly used with any of these significations at the present time.

**ANDIRON.** A term frequently met with in old writings, where it is employed to signify the article now commonly called a fire-dog. Ancient andirons were made in various shapes, and were used singly or in pairs. Single ones were formed of two upright standards, with spreading feet, connected together by a bar, upon which the logs of wood were supported in an inclined position. When used in pairs, each one had a standard in front and a horizontal bar extending behind with the end turned down as a support; the logs were either laid horizontally from bar to bar, or cross-wise against each bar alternately. The only portion of the andiron which admitted of artistic treatment was the standard, and it frequently assumed important dimensions, and was elaborately decorated with figures, heraldic devices, and conventional ornaments. The standards were made of iron, copper, or brass; and were sometimes enriched with ornaments in silver.

"The roof o' the chamber  
With golden cherubims is fretted: HER ANDIRONS  
(I had forgot them,) were two winking Cupids  
Of silver, each on one foot standing, nicely  
Depending on their brands."—*Cymbeline*, Act II., Scene 4.

The latter part of this passage has been differently read by commentators ; but it is obvious that the andirons described by Shakspeare were those he had somewhere seen, the standards of which were surmounted with roguish-looking cupids, in silver, supporting burning torches, which were in fact their main points of attachment to the lower portions of the standards. We do not think that the "brands" allude to the irons which supported the logs, as we are asked to believe by one commentator. Burning torches were appropriate objects on andirons, and cupids their appropriate supporters. The following terms are also met with:—HANDIRON, ANDYORONE, ANDIRNE, AUNDHYRYN and HAWYNDYRNE, all of which have the same signification as the term above described.

**ANDREW, ST.** Apostle, and Patron Saint of Scotland and Russia. He is usually represented in Christian art as an aged man, of venerable countenance, and with a long flowing white beard ; as the younger brother of St. Peter, artists have given his face a likeness to that of the great Apostle ; and he is almost invariably represented with his emblem, the instrument of his martyrdom, the cross in the form of an X.

The directions for his representation, given in the *Guide de la Peinture*,\* are:—"Saint André : vieillard, cheveux frisés, barbe séparée en deux. Il porte une croix et un cartel non déroulé."

St. Andrew is not mentioned in the Scriptures after our Lord's Ascension ; but legendary history states that, after that event, St. Andrew visited Scythia, passing through Cappadocia, Galatia, and Bithynia, preaching the Gospel to all the inhabitants. He is further stated to have carried the Gospel to Byzantium, where he converted many, founded a church, and ordained Stachys its first bishop. After many journeys in Thrace, Macedonia, and Thessaly, he arrived at Patræ, a city of Achaia, where he fell under the displeasure of Aegeas, Proconsul of the province, for having turned the inhabitants from their idolatries and converted his wife Maximilla and his brother to the Christian religion. Aegeas called St. Andrew before him, and, after publicly scorning the new religion founded by one who had suffered an ignominious death upon the cross, told him that unless he sacrificed to the deities of the country he should be put to death upon a cross like that he had extolled, and the Master he had so fearlessly magnified. Next day, on the Saint defying the Proconsul, he was sentenced to be seven times scourged on his naked body, and then crucified by being bound by cords to a cross. On approaching the cross the Saint delivered his famous invocation:—"Hail, precious Cross, that hast been consecrated by the body of my Lord, and adorned with his limbs as with rich jewels. I come to thee exulting and glad ; receive me with joy into thy arms. O, good Cross, thou hast received beauty from our Lord's limbs : I have ardently loved thee. Long have I desired and sought thee ; now thou art found by me, and art made ready for my longing soul :

\* *Manuel D'iconographie Chrétienne*, Didron. Paris, 1845.

receive me into thy arms, taking me from among men, and present me to my Master; that He who redeemed me on thee may receive me by thee." Surrounded by a sorrowing crowd, and amidst the regretful murmurs of many whom he had converted, the Saint was bound to the cross, where, steadfast in his faith, and continually exhorting those around him, he lingered two days.

Mrs. Jameson informs us that "when Guido and Domenichino painted, in emulation of each other, the frescoes in the chapel of Saint Andrea in the church of San Gregorio, at Rome, Guido chose for his subject the Adoration of the Cross. The scene is supposed to be outside the walls of Patras, in Achaia; the cross is at a distance in the background; St. Andrew, as he approaches, falls down in adoration before the instrument of his martyrdom, consecrated by the death of his Lord; he is attended by one soldier on horseback, one on foot, and three executioners; a group of women and alarmed children in the foreground are admirable for grace and feeling. \* \* \* On the opposite wall of the chapel Domenichino painted the Flagellation of St. Andrew, a subject most difficult to treat effectively, and retain at the same time the dignity of the suffering Apostle, while avoiding all resemblance to a similar scene in the life of Christ. Here he is bound down to a sort of table; one man lifts a rod, another seems to taunt the prostrate Saint; a licitor drives back the people. \* \* \* The judge and lictors are seen behind with a temple and a city in the distance."

The form of the cross on which he suffered has not been unanimously agreed upon; but the X form has been most generally accepted as the correct one: it is known as the cross of St. Andrew, *crux decussata*, and in heraldry as the *cross saltire*. In some rare instances St. Andrew carries an ordinary Latin cross, or one formed like the letter Y. (See *Cross*.)

The armorial bearings given in the fifteenth century to St. Andrew are:—*Gules, a saltire, argent*. And the proposition of the Apostles Creed apportioned to him in Middle Age theology and art, is the second:—"ET IN JESUM CHRISTUM, FILIUM EJUS UNICUM, DOMINUM NOSTRUM." (See *Apostles*.)

In addition to his being the Patron Saint of Scotland and Russia, St. Andrew is the Patron Saint of the Order of the Golden Fleece and the Scottish Order of the Thistle.

About six hundred churches are dedicated to St. Andrew in England, and three are dedicated to him in conjunction with other saints. In the Old English (Sarum use), the Roman, Scottish, French, Spanish, and Greek Calendars, his day is November 30th. The year of his martyrdom is A. D. 70.

**ANDRONITIS OR ANDRON.** A portion of a Grecian house, consisting of certain apartments with an open hall or court, set aside for the exclusive use of men, and into which women were not expected to enter. Vitruvius uses the word in describing the arrangement and parts of



Grecian houses. In Gwilt's translation the passage is as follows:—"The libraries are on the east side, the exedræ on the west, and on the south are square œci, of such ample dimensions that there is room therein for four trinclinia and the attendants on them, as well as for the games. These œci are used only for entertainments given to men; for it is not the practice with women to recline on a couch at dinner. The peristylum, and this part of the house, is called ANDRONITIS, because the men employ themselves therein without interruption from the women."—(*Vitruvius*, Book VI., chap. 10.)

ANDRON is generally understood to signify the same suite of apartments, but Vitruvius applies it to a passage between two halls:—"Between the peristylum and the lodging rooms are passages, which are called Mesaulæ from their situation between two aulæ (halls). By us these are called ANDRONES. But it is remarkable that this appellation seems to suit neither the Greek nor Latin terms. For the Greeks call the œci, in which male guests are entertained, ἀνδρῶνες, because the women do not enter them."—(*Vitruvius*, Book VI., chap. 10.) The term has been used by other writers to signify a passage.

ANDRO-SPHINX. The term employed in art to distinguish that variety of the Egyptian sphinx which presents the head of a man and the body of a lion. The great sphinx, in front of the pyramid of Chofo, is an andro-sphinx, originally one hundred and fifty feet long, carved almost entirely out of the solid rock, and having a small temple between its fore legs. (See *Sphinx*.)

ANELACE. The name given to a weapon worn by civilians in the fourteenth and fifteenth centuries. It is frequently shown on monumental brasses; and appears, from these representations, to have been longer than the dagger of the same period, and worn suspended from a belt in a vertical position.

ANGEL. In Christian art, the conventional representation of any member of that heavenly hierarchy which is believed to surround the throne of God, and whose several orders act as His councillors, ministers, and messengers. Such is the signification of the term in its widest sense; we shall show, later on, that in strict terminology it has a more limited application. At present we shall treat the term angel under its general signification.

Throughout the entire range of Christian art we find angels more or less frequently introduced; most commonly in their office of messengers between God and mankind, but sometimes in their higher capacities. Thus the angel of the Expulsion with the flaming sword, and the angel of the Agony, are ministers or officers of God, while the angels of Abraham's offering, the Annunciation, and the Nativity are messengers only. In

the cathedrals and churches, and, indeed, in many of the civil edifices of the middle ages, figures of angels are met with in great profusion; and, although they are generally treated with becoming reverence, they are sometimes deputed, if we may so speak, to menial offices, especially in late buildings. Angels, bearing heraldic shields, candlesticks, forming uncomfortable-looking corbels to timber roofs, or for the support of statues, or serving as vanes, can scarcely be considered to be properly treated, either from a symbolic or artistic point of view.

It is somewhat difficult to acquire an accurate knowledge of the ideas held by the early and middle age artists with reference to the angels they depicted, yet such a knowledge is necessary before we can intelligently criticise or appreciate their higher works. Jacques de Voragine, an archbishop of Genoa, in his *Legenda Aurea*, describes the angels as being higher than man by the gifts of perfect intelligence and prescience. There are objects, he says, created by God, which exist but do not live, as the stars; which exist and live, but do not feel, as the plants; beings which exist, live, and feel, but have no reason, as the lower animals; which exist, live, feel, and are endowed with reason, but are without prescience, as man; and lastly there are higher beings in whom all these qualities and gifts are united with perfect and supernatural intelligence, as the angels. Vincent de Beauvais, the great encyclopædist, who wrote about the middle of the thirteenth century, speaks of angels as having been created by God so that He might be continually adored, beloved, and comprehended throughout the universe; he further speaks of the heavenly angel as the Spirit of Good and the fallen angel as the Spirit of Evil. Durandus, bishop of Mende, in his *Rationale Divinorum Officiorum*, says that the term angel signifies messenger, that it is the name of an *office* held by an order of celestial beings, and not the name of the *order* itself. It is, however, to the writings of Dionysius the Areopagite, who is stated to have been the convert of St. Paul, we have to look for the source of the several ideas upon which all later representations of angels were based. Of his Celestial Hierarchy we shall have to speak, to some length, later on; it is only necessary to remark now that his chief threefold division gives them the offices of councillors, governors, and ministers or messengers. In addition to the writings of early and contemporary theologians, Christian artists had a fount of inspiration in the numerous allusions to angels which occur in both the Old and New Testaments. From these allusions they assumed the right of representing angels in all the following conditions and offices:—1. As beings of a higher order than mankind, endowed with supernatural powers, and gifted with perfect knowledge.<sup>1</sup> 2. As messengers sent by God with information and instructions to man.<sup>2</sup> 3. As guardians and deliverers.<sup>3</sup> 4. As agents of destruction

<sup>1</sup> Implied in every allusion to angels made in Scripture.

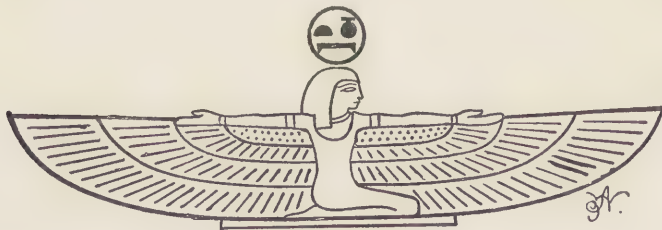
<sup>2</sup> Gen. xvi. 7-11; Gen. xxii. 11-12; Judg. vi. 12; Judg. xiii. 3; 1 Kings xiii. 18; 1 Kings xix. 5, 7; 2 Kings i. 3; Luke i. 13, 19, 26, 35.

<sup>3</sup> Dan. iii. 28; Dan. vi. 22; Psalm xxxiv. 7; Gen. xlviii. 16.

and wielding the sword of God.<sup>4</sup> 5. As guides sent to lead men from one place to another, with powers to remove all obstructions in the way.<sup>5</sup> 6. As couriers sent before man to assist his undertakings.<sup>6</sup> 7. As holding conversation direct with man.<sup>7</sup> 8. As being in the form of men.<sup>8</sup> 9. As having countenances very terrible.<sup>9</sup> 10. As capable of carrying objects in their hands.<sup>10</sup> 11. As clothed in white raiment.<sup>11</sup> 12. As devoid of human passions and weaknesses.<sup>12</sup> Such, then, were the materials from which Christian artists, in all ages, derived the ideas which guided them in the conventional and symbolical representation of the angels of God.

Now let us turn our attention to the practical aspect of this interesting subject, and briefly review the various attributes with which artists have invested their impersonations.

In all epochs of Christian art angels have, with common consent, been represented with wings. Scripture sanctioned the practice, and all the ideas held of them, as the swift messengers of God, continually descending and ascending between heaven and earth, and bearing His commands to the outermost realms of the universe, rendered the appropriation of wings, as indicative of swiftness and power, not only a correct but an absolutely imperative proceeding on the part of the early artists to fulfil the conditions of symbolic representation. It must not be understood, however, that the idea of adding wings to the human form originated with the first Christian artist who depicted an angel; on the contrary, we must recognise the great antiquity of the idea, and look for its origin in the art works of Egypt



1

or Assyria, for wings were given by the artists of both these ancient nations to their representations of certain mythological beings. In Egyptian mythological art, Neith, the goddess of the heavens, was sometimes represented with wings (Fig. 1), and in the marbles of Nineveh we find

<sup>4</sup> 2 Sam. xxiv. 16; 1 Chron. xxi. 15-30; 2 Chron. xxxii. 21; Numb. xxii. 22, 31; 2 Kings xix. 35; Gen. xix. 13; Rev. xii. 7; Rev. xvi. 1-18.

<sup>5</sup> Exod. xxiii. 20-23; Exod. xxxiii. 2.

<sup>6</sup> Gen. xxiv. 7, 40; Exod. xxiii. 20; Exod. xxxii. 34.

<sup>7</sup> Zech. i. 9, 14; Numb. xxii. 32, 35.

<sup>8</sup> Judg. xiii. 9-20.

<sup>9</sup> Judg. xiii. 6; Matt. xxviii. 3.

<sup>10</sup> Judg. vi. 21; Rev. viii. 2, 3; Rev. x. 2; Rev. xx. 1; Numb. xxii. 23.

<sup>11</sup> Matt. xxviii. 3; John xx. 12.

<sup>12</sup> Proved by every allusion to angels made in Scripture.



human figures displaying four wings. The Jews doubtless borrowed the idea from Egypt, and were therefore the first people who represented beings, connected with the true God, with wings (Exodus xxv. 20). In Classical art wings were given to Hermes, Eos, Psyche, Eros, and numerous genii. The figures of Victory in the spandrels of the triumphal arches of Titus (first century), Septimus Severus (second century), and Constantine (fourth century), are all winged. As the early Christians were familiar with representations of these mythological and allegorical beings, it is highly probable that they immediately derived from them the idea of depicting with wings the swift messengers of God; and the sanction Scripture gave to the practice\* doubtless fixed it for acceptance through all the future epochs of Christian art.

Wings were given to angels not only with the intention of expressing extreme swiftness, but also with the view of denoting power. In two bas-reliefs, on the façade of the Loggia dei Lanzi, at Florence, executed by Andrea Orcagna, about the middle of the fourteenth century, are two figures, one emblematic of Power and the other of Faith or Religion. Power alone has wings, his appropriate attributes. A bas-relief on the south door of the baptistery at Florence, represents Hope under the figure of a youth wearing a hexagonal nimbus and with wings: here the wings are evidently emblems of power—the power of Hope.

A great variety of treatments are to be met with throughout the entire range of art, but it is in the earlier works we find the most satisfactory. In these we meet with wings in all degrees of severe conventionality and poetical idealism; like nothing in nature, and on that account infinitely more appropriate and artistic than the relaxed and insipid copies of the wings of swans or eagles which disfigure late art. In works executed previous to the ninth century only two wings appear to have been considered appropriate, but after that date a more literal reading of the passages in Isaiah (vi. 2) and Ezekiel (i. 6, 9, 11) was resorted to, and accordingly we meet with angels represented with four and six wings. Of these we have more to say further on.

Not content with a simple departure in form from all natural wings, the early and middle age artists resorted to many expedients to invest their angels' wings with unearthly characteristics. Colour was a fertile field for their ingenuity, and they lavished all the brilliant hues in accentuating or separating the several orders of feathers composing the wings: now rivalling the rainbow, now applying the startling contrasts of the most gorgeous tropical butterfly; at other times sprinkling or tipping the richly painted feathers with burnished gold, or making them appear alive with brilliant eyes.

The resources of these artists were only bounded by the capabilities of the materials in which they worked; and be that material what it might—metal, enamel, glass, silk, mosaic, or pigment—it mattered little, they

\* 1 Kings, vi. 24; 2 Chro. iii. 11, 12; Exod. xxv. 20; Isa. vi. 2; Ezek. i. 6, 9, 11; Ezek. x. 5, 12, 16, 19, 21.

were equally successful. The angel in gold had glittering wings enriched with coloured enamels; the angel in glass had wings that might have been formed from plates of emerald, ruby, sapphire, and topaz; the angel in embroidery, displayed feathers of silk, dyed with all the skill of the East, and twisted gold of Byzantium or Persia; and angels in mosaic or painting vied with each other in the splendour of gold and colour. Certain colours, however, were preferred to others, on account of their symbolic expressions; thus blue, which signifies divine contemplation, heavenly knowledge, and godliness; and red, which signifies divine love, power, and royal dignity, were selected as most appropriate for the wings at as early a date as the seventh century. In a mosaic of that period, in the church of St. Sophia, at Thessalonica, angels are depicted with wings coloured blue and red.

Angels do not often appear in the works of art which were executed during the first six centuries of the Church; and previous to the fifth century they were, so far as we can learn from existing examples, invariably represented without the nimbus—that attribute of divinity with which they were invested throughout the entire range of middle age art. The nimbi given to all the orders of the Angelic Hierarchy are circular in form, with their fields either plain or covered with numerous radiating lines or rays. Examples of the latter treatment are to be seen in the bas-reliefs of the altar in the church of St. Ambrose, at Milan (illustrated in article *Altar*, Figs. 5, 6, 7, 8); in the thirteenth century fresco paintings by Cimabue and Giunta, of Pisa (Fig. 2); in the church of St. Francis, at Assisi; and in numerous works of both Eastern and Western art. In Greek paintings



2

these radiated nimbi were commonly gilded on a ground-work executed in slight relief, produced by pressing a carved wooden disc or seal against the moist intonaco, or coating of plaster, laid on to receive the painting; the result was an impression partly above and partly below the general surface of the wall. Sometimes the relief ornamentation was executed

with threads of different thicknesses, dipped in plaster, and applied to the wall surface. Western artists, working on these ideas, frequently imparted great richness to their decorative works by raising and gilding the nimbi surrounding the heads of their angels and saints.

In addition to the perfectly plain and the radiated nimbi, other designs were frequently adopted; sometimes we find them formed of broad borders of ornament, a disc or ring surrounded with stars, or bordered and inscribed, as that round the head of the archangel Raphael, in a painting of the Coronation of the Virgin, by Barnabas of Mutina (1374).<sup>\*</sup> The latest form was that applied indifferently to all divine and saintly personages, namely, a ring of light depicted floating above the head. It is needless to remark that this untraditional form ceases to be the expressive attribute of earlier art. (See *Nimbus*.)

We do not wish it to be understood that during the middle ages angels were invariably invested with nimbi; in Italian art of the thirteenth and fourteenth centuries we occasionally find them without, while other personages associated with them have the attribute. Illustrations exist in the ciborium of the church of St. Paolo (fuori delle mura), and the monument of Cardinal Gonsalvo in the church of St. Maria Maggiore, at Rome; both works of the thirteenth century. In the latter example the angels which stand at the head and feet of the effigy are devoid of nimbi, while the Virgin and Child, St. Matthew, and St. Jerome, depicted in the tympanum, are all invested with the attribute.

With reference to the colour of the nimbus, it is to be surmised that beings, dwelling in the full brightness of the glory of heaven, could only be appropriately invested with nimbi representing light itself. Such we find to have been the views held by the early and mediæval artists, for yellow, the colour of the sun, was most commonly adopted, or rather gold, its equivalent and the brightest and most glittering material at their disposal. In Greek or Byzantine art the nimbus is almost without exception gold, sometimes bordered with colour. In Western art gold also has the preference, but we find in works of the thirteenth and fourteenth centuries rich colours frequently used in addition.

It is natural that, in the early centuries of the Church, Christian artists should have gone direct to Scripture for ideas with reference to the vesture of angels; and accordingly we find in early art the white vesture, spoken of by St. Matthew<sup>1</sup> and St. John<sup>2</sup>, almost invariably adopted, consisting of garments resembling the Classic *tunica* and *pallium*, sometimes bound with the "golden girdles" of the Revelation. In the mosaics at Rome and Ravenna, executed prior to the seventh century, white vestments are usually met with; but in the seventh century mosaics in St. Sophia, at Thessalonica, angels are represented with coloured garments over their white tunics. Apart from the direct sanction of Scripture, white must

<sup>\*</sup> Illustrated by D'Agencourt. Painting, pl. 133.

<sup>1</sup> Matt. xxviii. 3. <sup>2</sup> John xx. 12. Rev. xv. 6.



have recommended itself to the early artists, being the symbol of purity, innocence, joy, and life.

The vesture of angels became richer as the Church encouraged the adoption of expensive and highly ornamented vestments; and as a rule we find the heavenly beings represented in ecclesiastical costumes characteristic of the times in which they were delineated. Pugin remarks:—"Angels are often represented by the artists of the fourteenth, fifteenth, and sixteenth centuries as vested in copes, chasubles, dalmatics, and tunacles;\* also in appressed albes with stoles; but in the earlier works they are usually figured in albes, white, with gold wings, and barefooted. Sometimes angels were drawn as feathered all over like birds; and this representation is by no means uncommon in carving and stained glass of the latter part of the fifteenth century. Examples are to be found in Tattershall church; Beauchamp chapel, Warwick; Wells church, Norfolk; Southwold church, Suffolk; and many others; but the effect is far from good, bordering indeed upon the ludicrous, and the idea is not warranted by the traditions of Christian antiquity."

As allusion has been made in the above quotation to angels covered with feathers, we must not omit drawing attention to those in Andrea Orcagna's fresco of the Triumph of Death, in the Campo Santo, at Pisa; dating probably between 1375-80. In this painting the angels, bearing to heaven the souls of the righteous, are partly vested, and have their lower extremities in the form of large wings, on which they appear to float in the most graceful manner. There is nothing ludicrous here; indeed the conception is highly idealistic and poetical.

In Byzantine art we find angels robed in the several ecclesiastical vestments peculiar to the Eastern Church. In early works they wear the sticharion, plain or decorated with coloured stripes; in later works more elaborate costume, with the orarium, or stole of a deacon, and occasionally the omophorion, or scarf of a bishop. In the earliest mosaics of the cathedral of Monreale, which display Byzantine traditions in every line, angels are represented attired in richly ornamented imperial and sacerdotal vestments. These we shall have again to allude to.

From the latter part of the thirteenth century we find Italian artists vesting their angels in various ways. Those by Cimabue (1270), in the church of St. Francis, at Assissi, are attired in a tunic reaching nearly to the feet, bound at the waist by a sash, and wearing an outer garment fastened at the neck only, and falling in soft folds from the shoulders. Giotto's angels, in his painting of St. Francis Glorified, in the lower church at Assissi (painted in the first years of the fourteenth century), are less stiff and severe than those of Cimabue, and are vested with long flowing albes

\* "These vestments, when represented on angels, should be all of cloth of gold, diapered with orphreys of pearls and precious stones. The angels sculptured in the arches of the magnificent portals of Amiens cathedral, are represented habited in tunics and dalmatics, holding crowns, candlesticks, thuribles, and incense ships."—*Glossary of Ecclesiastical Ornament*.

apparelled on the breast and at the feet, and in some cases wear long outer garments fastened at the neck. Numerous angels in the works of Andrea Orcagna appear as warriors, clad in armour resembling that worn by the Roman generals; and in the works of Francesco da Volterra, in the Campo Santo, they wear tunics and an outer garment similar to the Classic toga. Fra Angelico's angels are usually vested with flowing robes, richly banded and ornamented, as in the Coronation of the Virgin, in the Louvre. Of later Italian works it is unnecessary to speak, the vesture of angels being in almost all instances a loose and flowing garment simply girdled at the waist. In German art of the fifteenth and sixteenth centuries we find angels represented, robed in every variety of uncomfortable grandeur, and bound to earth as it were by the weight of large and gorgeously embroidered copes. Such are the angels of Wilhelm of Cologne, Van Eyck, and others of the same school.

In art works executed previous to the seventh century, angels are seldom represented carrying any object in their hands; indeed, the early artists, probably from feelings of extreme reverence, appear to have been too timid to give free scope to their own imaginations with reference to the heavenly beings. It is seldom, therefore, that we find before the tenth century anything ventured by artists beyond what the literal reading of Scripture warranted. The first object we meet with is a slender wand or reed, probably the "golden reed" of the Revelation (xxi. 15) and the vision of Ezekiel (xl. 3). As early as the sixth century angels were represented with trumpets, attributes sanctioned by the Revelation (viii. 2, 6).<sup>\*</sup> From the tenth to the sixteenth century they frequently appear as heavenly musicians, playing almost all the varieties of musical instruments known at the time of their delineation.

In the numerous sacred and legendary subjects in which middle age artists introduced angels, a great variety of characteristic attributes are placed in their hands: in the Expulsion from Eden a sword, flaming, or of the ordinary form, is invariably given to the guardian; in the Fall of Lucifer, the Overthrow of the Egyptians, and the Last Judgment, the angels are usually armed with swords or with spears and shields; in the Crucifixion they hold cups to receive the blood from our Saviour's wounds; in the Ascension, the Heavenly Glory of Christ, the Adoration of the Lamb, and the Joys of Paradise, they bear the emblems of the Passion, musical instruments, scrolls, sceptres, or wands; in the Annunciation the angel carries a sceptre surmounted by a fleur-de-lys, or a white lily. The angel of the Agony carries a cup or chalice, a scroll, or a staff. In the Baptism of our Lord angels are introduced carrying cloths or napkins.

In the Divine Liturgy, a subject much in favour in the Greek Church, angels are represented carrying the several articles required at the celebration of the Eucharist, namely, the cruets, thurible, incense-vessel, and

<sup>\*</sup> Ciampini, in his *Vetera Monumenta*, gives drawings of the sixth century mosaics of the church of St. Michael, at Ravenna, in which St. Michael, as patron saint, holds a reed surmounted by a small cross, St. Gabriel a plain reed, and seven angels bear trumpets.



tapers; and others bearing the emblems of the Passion.\* Speaking of the Liturgy of Angels, Mrs. Jameson says:—"In the cathedral of Rheims there is a range of colossal angels as a grand procession along the vaults of the nave, who appear as approaching the altar: these bear not only the gospel, the missal, the sacramental cup, the ewer, the taper, the cross, &c., but also the attributes of sovereignty, celestial and terrestrial: one carries the sun, another the moon, a third the kingly sceptre, a fourth the globe, a fifth the sword; and all these, as they approach the sanctuary, they seem about to place at the feet of Christ, who stands there as priest and king in glory."

Of certain attributes in addition to those above enumerated we shall speak in our descriptions of the nine choirs of angels, which we are now entering on.

**THE CELESTIAL HIERARCHY.**—Dionysius the Areopagite, bishop of Athens, was the first Christian writer who treated at length the hierarchy of heaven, and classified the several orders of angels alluded to by St. Paul, in his Epistles to the Romans, Ephesians, and Colossians.† Dionysius is believed to have been converted by St. Paul, and to have had instructions from him relative to these heavenly mysteries. The early Church, under this belief, accepted his writings as authorities of almost apostolic weight; and, so far as his hierarchy of angels is concerned, they have been followed by SS. Chrysostom, Gregory Nazianzen, Jerome, Gregory the Great, Bernard, and others, and have been freely accepted by both the Eastern and Western Churches. Certain of the above writers have differed, however, on the single point relative to the proper arrangement of the nine choirs.

The hierarchy is first divided into three *Orders*, and these are subdivided into three *Choirs*, making in all nine denominations, called the nine choirs of angels. The names and arrangement of these, according to Dionysius, are:—

FIRST ORDER - -	$\left\{ \begin{array}{l} \text{Seraphim.} \\ \text{Cherubim.} \\ \text{Thrones.} \end{array} \right.$	<i>Councillors of God.</i>
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\* LA DIVINE LITURGIE.—Une coupole. Au-dessous, une table sur laquelle est le saint Évangile; au-dessus, le Saint-Esprit. Auprès, le Père éternel assis sur un trône; il bénit de ses saintes mains, et dit sur un cartel: "Je t'ai engendré de mon sein avant Lucifer." Du côté droit de la table, le Christ en habit de patriarche et bénissant. Devant lui, tous les ordres des anges saisis de respect, en habits sacerdotaux, formant un cercle qui revient jusqu'au côté gauche de la table. Le Christ prend un disque sur la tête d'un ange habillé en diacre. Quatre autres anges sont auprès: deux encensent le Christ et deux portent de grands chandeliers. Il y en a aussi d'autres par derrière; ils portent: l'un une petite cuillère, l'autre une lance, l'autre un roseau, l'autre une éponge, l'autre une croix, et d'autres des cierges.—*Manuel d'Iconographie Chrétienne*. Didron. Paris, 1845.

† Rom. viii. 38; Ephes. i. 21; Colos. i. 16.



SECOND ORDER - -	{	Dominations. Virtues. Powers.	} <i>Governors of God.</i>
THIRD ORDER - -	{	Principalities. Archangels. Angels.	} <i>Ministers or Messengers of God.</i>

This arrangement has been slightly altered by later authorities. We find, for instance, in the *Guide to Painting*,\*—an interesting work on Greek Iconography, and a reliable authority on the traditional modes of representing sacred beings and events according to the directions of the Eastern Church,—that the Thrones are placed at the head of the first order, and the Seraphim in the third place. St. Gregory and St. Bernard alter the relations of the choirs in the second and third orders, and with some show of reason differ from the arrangement of Dionysius. Their hierarchy is as follows :—

FIRST ORDER - -	{	Seraphim. Cherubim. Thrones.	
SECOND ORDER - -	{	Dominations. Principalities. Powers.	
THIRD ORDER - -	{	Virtues. Archangels. Angels.	

They argue that the first order consists of the intimate councillors of God, the second order of the governors, and the third order of the ministers, the first receiving commands direct from God, the second obeying the instructions of the first, and the third obeying the behests of the second order. Such being the case, they place the Principalities along with the Dominations and Powers, in the order of governors; and Virtues with the Archangels and Angels, in the order of ministers. The arrangement of these authors has much to recommend it, and their second order, comprising Dominations, Principalities, and Powers, is more consistent and connected than that of Dionysius. Of course, we must consider if we rightly estimate the arrangement of Dionysius, and whether the word translated into our language as *Virtues* is properly rendered. The Rev. W. B. Marriot translates the original names of the three choirs forming the second order (*κυριότητες, εξούσιαι, δυνάμεις*), *Dominions, Authorities, Powers*, but adopts the usual translation of the name of the first choir of the third

\* *Manuel d'Iconographie Chrétienne.*

order (*ἀρχαί*), namely, Principalities.\* But, even with this alteration, there seems to be no good reason for disputing the arrangement of SS. Gregory and Bernard, and the Principalities still appear to belong to the order which contains the kindred choirs, Dominations and Powers. In the complete hierarchy, represented in the late fourteenth century stained glass of New College chapel, Oxford, the nine choirs, although distributed over several windows, appear to be arranged in the following order:—Cherubim, Seraphim, Thrones; Principalities, Dominations, Powers; Virtues, Archangels, and Angels. This arrangement differs slightly from that of SS. Gregory and Bernard, but it is similar, inasmuch as it groups the same choirs in each of the orders.

The hierarchy of Dionysius became firmly fixed in art from the beginning of the fourteenth century, when Dante wrote his *Vision*, giving, in the *Paradise*, the following approval of it:—

“In the first circles, they, whom thou beheld'st,  
Are seraphim and cherubim. Thus swift  
Follow their hoops, in likeness to the point,  
Near as they can, approaching; and they can  
The more, the loftier their vision. Those  
That round them fleet, gazing the Godhead next,  
Are thrones; in whom the first trine ends. And all  
Are blessed, even as their sight descends  
Deeper into the truth, wherein rest is  
For every mind. . . .  
The other trine, that with still opening buds  
In this eternal springtide blossom fair,  
Fearless of bruising from the nightly ram,  
Breathe up in warbled melodies threefold  
Hosannas, blending ever; from the three,  
Transmitted, hierarchy of gods, for aye  
Rejoicing; dominations first; next them,  
Virtues; and powers the third; the next to whom  
Are principedoms and archangels, with glad round  
To tread their festal ring; and last, the band  
Angelical, disporting in their sphere.  
All, as they circle in their orders, look  
Aloft; and, downward, with such sway prevail,  
That all with mutual impulse tend to God.  
These once a mortal view beheld. Desire,  
In Dionysius, so intensely wrought,  
That he, as I have done, ranged them; and named  
Their orders, marshal'd in his thought. From him;  
Dissentient, one refused his sacred read.  
But soon as in this heaven his doubting eyes  
Were open'd, Gregory† at his error smiled.”

Cary's *Dante*, Par. Canto xxviii.

\* *Dictionary of Christian Antiquities*. London, 1875.

† *Gregory*.] Gregory the Great. “Novem vero angelorum ordines diximus; quia vedelicet esse, testante sacro eloquio, scimus: Angelos, archangelos, virtutes, potestates, principatus, dominationes, thronos, cherubin atque seraphin.” *Divi Gregorii, Hom.* xxxiv. f. 125, *Par.* 1518.

SERAPHIM. Perfect love. The chief of this choir is Uriel (the fire of God), and its office is to sing the glory, praise, and love of God before His throne for ever. In art, Seraphim are usually represented with six wings, two of which rise and cross each other above the head, two issue from the shoulders and extend outwards as if to fly, and the remaining pair issue from the breast, fall downwards, and cross above the feet. When thus represented the head is invariably invested with the circular nimbus, and the feet are bare, resting sometimes on small winged wheels, as in the thirteenth century mosaics in the cathedral of Monreale. We give, in Fig. 3, an illustration of one of the Seraphim from this interesting building.



3

The wings vary in colour in the different representations, but are chiefly executed in shades of blue, green, and drab, with white, red, and gold sparingly introduced; the main feathers are invariably black, the nimbi gold with a red border, and the wheels in red and black. All the wings are studded with eyes. Other representations in the same church show the Seraphim with the head behind the wings, only part of the face being visible through a lozenge-shaped opening at the junction of the upper and lower pairs of wings; in all other respects they are similar to those above described and illustrated.

In the *Guide to Painting*, Seraphim are briefly described as having six



wings, two rising upwards towards the head, two descending towards the feet, and two for flying with; and holding in each hand a flabellum or fan, inscribed with the words "Holy, holy, holy," as one reads in the Prophet Isaiah (vi. 2, 3). Didron, in describing the paintings in the church dedicated to the Archangels in the great convent of Ivirôn, on Mount Athos, tells us that the Seraphim are represented completely red like fire, with three pairs of red wings, a flaming sword in their right hand, naked feet, and with no vestments, being covered with their wings. In the arches of the south porch of Chartres cathedral there is a fine series of sculptured figures (thirteenth century) representing the nine choirs. Here the Seraphim are figures with six wings, holding in their hands flames of fire, expressive of the ardour of their love for God. Sylvanus Morgan says:—"Seraphim, whose chief is Uriel, are represented with wings, signifying their spiritual motion; and their ardent affection is signified by a flaming heart. Their office is to sing continually the praises of God."\* In the glass of New College chapel, Oxford, this choir is



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represented by a full-length figure, covered with feathers and studded with eyes; two large wings issue from the shoulders, two droop from the waist over the hips, and two small wings are attached to the elbows; the head is invested with the nimbus, a loose scarf is fastened round the neck, and the hands are unoccupied (Fig. 4). The colour appropriated to the Seraphim by mediæval artists is red, the emblem of ardent love, power, and royal dignity.

**CHERUBIM.** Perfect Wisdom. The chief of this choir is Jophiel. The modes of representing Cherubim differ; indeed, there appear to have been

\* *Sphere of Gentry*, by Sylvanus Morgan.

such conflicting ideas regarding their nature in the minds of the early and mediæval artists, that no universally accepted method of delineating them obtained at any time. The passages of Scripture in which Cherubim are mentioned contain few hints on which artists could work. The descriptions given in Ezekiel (i. 5-11; x. 12, 14) of the heavenly creatures with the four faces, there termed Cherubim, have been almost literally rendered in art. From these descriptions, combined with the passages in the Revelation (iv. 6-8), materials were found for the conception of that compound creature known in art as the *Tetramorph*, whose single body carries four heads, namely, those of a man, a lion, an ox, and an eagle (the symbols of the four Evangelists); six wings studded with eyes, and bare feet resting on winged and fiery wheels, similar to those of the Seraphim. For further particulars and a representation of this symbolic creature we must refer our readers to our article *Tetramorph*.

The *Guide to Painting* simply informs us that Cherubim are to be depicted with a head only and two wings. Didron describes the Cherubim, in the church of the Archangels, as figures fully attired in three vestments, elaborately ornamented with embroideries, the outer garment or tunic reaching to the knee, their feet covered richly, and having two wings only. In Chartres cathedral, the Cherubim are figures with six wings, carrying in their hands the object called, during the middle ages, the seal of God (Fig. 8). According to Sylvanus Morgan :—" Cherubim, signifying fulness of knowledge and wisdom, are represented young, having four wings to cover their faces and feet, and looking one upon another ; of this order was Jophiel." In the mosaic, in the cathedral of Monreale, representing the Expulsion from Eden, the Cherub (?) guarding the entrance is delineated as a figure with six wings and armed with a sword, executed in tints of red throughout. This figure so closely resembles the Seraph of Byzantine art, and is of the colour appropriated to the Seraphim, that it is doubtful if the artist intended it to represent a Cherub, notwithstanding the text of Genesis. In the glass of New College chapel, this choir is set forth by a full-length figure, invested with a circular nimbus, the body covered with feathers, the legs and feet bare, having four wings on the shoulders, and small wings drooping over the thighs and attached to the elbows. It carries an open book, and has scarfs tied round its neck and hips (Fig. 5). The colour appropriated to Cherubim by mediæval artists is blue, the emblem of divine contemplation.

It is not necessary to describe the weak and untraditional representations of Cherubim found in late Italian art, with their baby faces and half-fledged wings ; they are both meaningless and inartistic.

THRONES. Perfect Rest. The chief of this choir is Zaphkiel. In the Vision of Ezekiel\* mention is made of wheels within wheels, with rings full of eyes, and all of the colour of beryl. This description of certain super-

\* Ezekiel i. 15-21 ; iii. 13 ; x. 19 ; xi. 22.

natural and heavenly creatures, vague as it is, furnished early Christian artists with materials for the representation of the third choir of angels.

We here give a drawing (Fig. 7) from a miniature of the Ascension, in a Syriac M.S. of the sixth century, preserved in the library of St. Lorenzo,



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at Florence. The creature represented with the wheels on either side supports the aureole surrounding our Lord,\* and is evidently intended as a literal rendering of the description in the first chapter of Ezekiel.

In the *Guide to Painting*, artists are instructed to depict the Thrones as wheels of fire having wings all round them; the centre of the wings to be sprinkled with eyes; and the whole configuration to represent a royal throne. In the paintings in the church of the Archangels, the Thrones are represented as wheels of fire, each with four wings and the head of an angel, with the nimbus, issuing from the lower part of the wheel and ascending towards its centre. In the Chartres cathedral sculptures, the Thrones are represented as figures with four wings, vested in ornamented tunics, and with bare feet resting upon a wheel. Sylvanus Morgan says:—"The last of the first triplicity is Thrones, represented kneeling, whose ensigns are a palm and a crown, representing Equity and Justice, under the dominion of Zaphkiel." In the New College chapel glass, this choir is set forth by a figure very similar to that representing the Cherubim, but with only two large wings on its shoulders, and its hands uplifted and unoccupied. It wears a diadem, and stands upon the step of a seat or throne (Fig. 6).

DOMINATIONS. The chief of this choir is Zadkiel. Dominations are usually represented by full-length figures, vested, and bearing sceptres and swords or orbs. The *Guide to Painting* directs them to be vested

\* The entire miniature is illustrated in Plate xxvii. of *Painting*.—D'Agencourt's *History of Art*.



in albes descending to the feet, green stoles, and sashes of gold; and to have rods of gold in their right hands and the seal of God (Fig. 8) in their left. In the paintings in the church of the Archangels, they are depicted vested in a plain robe and cloak, having their feet covered, and a pair of wings; carrying in their right hands a long baton terminating in a cross, and in their left an orb, inscribed with the monograms of our Lord  $\overline{\text{IC}} \cdot \overline{\text{XC}}$ . In the sculptures of Chartres cathedral, the Dominations appear as figures with two wings, vested in tunic and mantle, feet covered, wearing a crown, and carrying a sceptre. Sylvanus Morgan says:—"Dominions, disposing of the office of angels, whose ensign is a sceptre, under the regiment of Zadchiel, bearing a sword and cross." In the New College chapel this choir is represented by a figure vested in a garment reaching to the knees, a rich tippet over the shoulders, and with shoes on its feet; two



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large wings occupy the usual position, and it bears the three attributes of dominion, the crown on its head, and the sceptre and sword in its hands (Fig. 9).

**PRINCIPALITIES.** The chief of this choir is Kamiel. They most generally appear in art as figures vested in military garments, and carrying in their hands different weapons. In the *Guide to Painting*, instructions are given for them to be clothed as soldiers, having golden sashes, and carrying in their hands javelins with axes attached. In the church of the Archangels, they are represented with two wings, vested in a robe, tunic, and cloak richly ornamented, their feet covered, and carrying in their right hand a branch of lily. In the south porch of Chartres cathedral, the Principalities are figures vested in embroidered amice, albe, and diaconal

dalmatic; they have their feet covered, and carry a book in their hands. According to Sylvanus Morgan:—"Principalities, which take charge of Princes, to the bridling of their power and might, whose ensign is a sceptre and girdle across the breast, being the angel guardians of kingdoms, whose chief is Camael." In the New College chapel this choir is represented by a figure in complete armour, with two wings, and carrying in the right hand a lance with a small cross banner. (Fig. 10.)

POWERS. The chief of this choir is Raphael. In early art, the Powers appear to have been represented very similar to the Dominations; indeed, the *Guide to Painting* directs them to be depicted in the same vestments and carrying the same attributes. In the church of the Archangels, the powers are vested in robe, tunic reaching to the knee, and cloak; the robe and tunic having rich borders, and the cloak a collar of embroidery. The feet are bare, two wings issue from the shoulders, and the hands hold the baton with cross and the orb with monograms, as in the representations of the Dominations. In the porch of Chartres cathedral, the Powers are figures with two wings, vested in tunic and mantle, feet covered, and carrying a sceptre; they are not crowned. Sylvanus Morgan, speaking of this choir, remarks:—"Powers, being the assistant spirits to withstand the power and assaults of evil angels, under their chief captain, Raphael, whose ensigns are a thunder-bolt and flaming sword." In late mediæval art they are represented as warriors, as in the glass of New College chapel, where the figure is clad in plate armour, with bauldric and rich tippet, and has a small helmet on its head; two pair of wings are attached to the shoulders, and a baton is carried in the left hand. (Fig. 11.)

VIRTUES. The chief of this choir is Haniel. In eastern art, the Virtues are usually represented by figures with two wings, vested in robe or albe and mantle, and bearing the seal of God in their hands; in western art they are vested as deacons, carrying a book, or are depicted as warriors. In the *Guide to Painting* directions are given for them to be delineated, similar to the Dominations and Powers, with albes descending to the feet, green stoles, and golden sashes round the waist; carrying the seal of God in their left hand and a rod of gold in their right. In the church of the Archangels, they are drawn with two wings, unornamented robe and cloak, naked feet, and the orb inscribed with the monograms  $\overline{\text{IC}}$ .  $\overline{\text{XC}}$ . in their left, and a long wand with cross in their right hand. In the Chartres cathedral sculptures, the Virtues are represented by figures, vested in amice, albe and dalmatic, carrying a book. According to Sylvanus Morgan:—"Virtues, being a degree of angels that execute His holy Will, whose ensign is a crown of thorns in the right hand, and a cup of consolation in the left; their principal is Haniel." In the New College chapel, they are represented by a warrior clad in plate armour, but without helmet, having two large wings at the shoulders and two lesser ones falling over the thighs, and carrying in the right hand a spear and cross banner, and in the left a battle-axe. (Fig. 13.)



ARCHANGELS. This choir is represented by figures, differently attired, most commonly wearing military garments or suits of armour, but sometimes robed in sacerdotal vestments. They have two wings, and usually carry some description of weapon in their hands. We here give a drawing (Fig. 12) of one of the Archangels represented in the thirteenth century mosaics of the cathedral of Monreale. The figure is vested in a



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sticharion of a light blue colour, ornamented with orphreys, and bound at the waist with a narrow girdle; wearing an omophorion and a broad sash elaborately embroidered with gold on rich red and blue grounds. The wings are in shades of blue and gold, with the main feathers in black, as indicated in our drawing. The head is invested with a circular gold nimbus outlined with red; the feet are covered with red shoes embroidered with white; and the right hand carries a long wand. Certain of the archangels in this series wear ample cloaks of dark blue and purple, diapered and powdered with gold, and fastened on the right shoulder with a brooch. In the *Guide to Painting*, instructions are given to represent Archangels clothed as soldiers, with sashes of gold, and holding in their hands spears with axes attached to them. Didron describes those in the church of the Archangels as being attired like soldiers, having two wings, a cuirass, but no helmet,

and carrying in their right hand a sword pointed upwards, and in their left an orb with the monograms  $\overline{\text{IC}}$ .  $\overline{\text{XC}}$ . In the sculptures at Chartres cathedral, the archangels are clothed in tunic and mantle, armed with lance and shield, and represented crushing a dragon under their feet. Sylvanus Morgan says:—"Archangels are extraordinary ambassadours, whose ensign is a banner hanging on a cross, as representing victory; and armed, having a dart in one hand, and a cross on the forehead, whereby Michael and his angels warred with the devil and his angels." In the New College chapel, this choir is set forth by a figure with two wings, the body covered with feathers, which develop themselves into wing-like appendages at the thighs and elbows, the head, legs and fore-arms uncovered, and carrying in the right hand a trumpet. Sashes are tied round the neck and hips. (Fig. 14.)



ANGELS. The modes of representing individuals of this choir are absolutely countless, each artist freely indulging his fancy in their portraiture. In this place, however, we have to confine our remarks to their peculiarities when represented along with the other eight choirs as members of the celestial hierarchy. The *Guide to Painting* gives the same directions for their delineation as for the previous choir. In the church of the Archangels, they are depicted vested in albe, tunic, and maniple, as deacons; holding in their right hand the orb with the sacred monograms, and in their left a baton surmounted by a cross. At Chartres, this choir is represented by twelve figures; four are vested in tunic and mantle, and blowing long trumpets; four are vested in amice and albe, and hold torches; and four, similarly attired, carry thuribles and incense-vessels. Sylvanus Morgan says:—"Angels having the government of men, being messengers of grace and good tidings,—men being made little lower than the angels,—to whom Gabriel brought the glad tidings of peace; whose ensign is a book and a staff; they are represented young, to



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show their continual strength; and winged, to show their unweariedness; and girt, to show their readiness;—their garments either white, to show their purity, or gold, their sanctity and glory." In the glass of New College chapel, the figure inscribed "Angeli" has four wings on the shoulders; the body and arms covered with feathers, and two small wings falling over the thighs; two scarfs are tied round the neck and hips; and in the right hand is a staff with a trefoiled head. (Fig. 15.)

Complete representations of the nine choirs are not so frequently met with in art works as one might be inclined to suppose, knowing, on the one hand, the high estimation in which the hierarchy of Dionysius was held by the early and mediæval theologians, and, on the other, the love of the

middle age artists for everything which could be reduced to order or admit of classification. During the twelfth and thirteenth centuries this love of classification became almost a prevailing mania in the monastic cloister, and produced many summaries or encyclopædias, amongst which were the *Legenda Aurea*, of Jacques de Voragine, the *Summa Theologiæ*, of Thomas Aquinas, and the celebrated *Speculum Universale*, of Vincent de Beauvais. Didron, in the introduction to his valuable work, *Iconographie Chrétienne—Histoire de Dieu*, shows the effect this love for classification had upon the contemporaneous art, briefly describing the magnificent system of sculptures at Chartres cathedral, and its relation to the arrangement of the treatises in the *Speculum Universale*. (See *Sculpture—Middle Age*.)

The writings of Dionysius more directly affected the art of the eastern Church, and accordingly the representation of the celestial hierarchy became more common in it than in western art. We are not aware of a complete hierarchy existing in any Italian church; and not even in the wonderful series of mosaics which cover the interior of the cathedral of Monreale, near Palermo, do we find any attempt to depict the nine choirs. Seraphim (Fig. 3) and Tetramorphi decorate certain domes and walls; the four Archangels, SS. Michael, Gabriel, Raphael and Uriel, are several times introduced; and angels very frequently appear in the numerous Scripture scenes depicted, but no grand subject with the pomp of the entire hierarchy of heaven is to be seen. This is somewhat remarkable, for the decorations and iconography of this building are evidently Byzantine throughout. In France, complete hierarchies exist in sculpture at Chartres cathedral (thirteenth century), at the cathedral of Cahors, and the chapel of Vincennes (fifteenth century). M. Viollet-le-Duc states that a complete series of angels decorates the arch of the north portal of the cathedral of Bordeaux; and that in the church of Saint-Chef (Isère) there is a representation of the hierarchy in painting of the twelfth century. It is to be regretted that he does not give a description of the latter, as it would be most interesting to students of Christian iconography. In England, the only representation of the hierarchy complete appears to be that in the stained glass of New College chapel, before described and illustrated.\*

Although the complete hierarchy is seldom met with in art, groups of a few of the choirs, and arrangements of angels, without direct reference to the hierarchy, are of very frequent occurrence in the rich rose windows of Continental cathedrals, and in painting and sculpture of the thirteenth and two following centuries. The finest series of angels in this country is that in the retro-choir of Lincoln cathedral (1270–82), commonly known as the angel choir. Here are figures of thirty angels, occupying the spandrels of the triforium arches, sculptured in the highest style of the art of the period, and displaying artistic culture and workmanship probably unsur-

\* These illustrations are enlarged from the careful drawings made by Mr. O. Jewitt for the Calendar of the Anglican Church.

passed by any English sculpture of the thirteenth century. We cannot write of these beautiful angels without referring to Mr. C. R. Cockerell's valuable exposition, printed in the Lincoln volume of the Archæological Institute; and in concluding our present article we cannot do better than give a few extracts from his valuable essay. Speaking of the vigour, freshness, and the originality they display, he says:—"They betray no trace whatever of the stiff Byzantine style so frequent in the English sculpture of the preceding century, and which was still adhered to in works of the contemporary Italians—Cimabue, Gaddi, Duccio, and others; no formal constraint or superstitious enthusiasm, nor any undue employment of allegory (with which *they* are reproached) offend us in the sculptures of Lincoln; all the freedom and naturalness attributed subsequently to Giotto, who was but an infant when these works were executed, are here anticipated, and strike us in every instance. Complete emancipation from any known prototype or prevailing manner is apparent; the artist dealt with his subject and material with all the originality and freedom of a master."

The angel-choir consists of five bays; accordingly, taking both sides, there are ten triforium spaces, divided from each other by the vaulting shafts and ribs; in each space there are two arches, leaving three spandrils in which the angels are sculptured. Mr. Cockerell has studied these angels with great care, and has ventured to explain their signification; as we know no authority more worthy of our readers' attention, we here give his complete list:—

*First bay, south side, beginning at south-east angle.*

1. Angel of the Day-spring.
2. Angel of the Patriarch David.
3. Angel with scroll, alluding to the prophecies in the Psalms.

*Second bay.*

4. Angel with trumpet, sounding the fame of David.
5. Angel of Solomon.
6. Angel with scroll: "possibly alluding to the prophecy of Abijah."

*Third bay.*

7. Angel with double trumpet: (the prophecy verified, and the kingdom divided).
8. Angel with pipe and tabret: representing the fallen state of Israel. "The pipe and tabret are in their feasts."
9. Angel of Daniel, with sealed book.

*Fourth bay.*

10. Angel of Isaiah. An abortion under his feet. "The children are come to the birth."
11. Angel of Ezekiel, with hawk.
12. Angel of Jeremiah.

*Fifth bay.*

13. Angel of the twelve minor prophets.
14. Angel holding a small figure (the human soul) towards
15. The Virgin, who supports the Holy Child. An angel is censuring them.



*First bay, north side, beginning at north-west angle.*

16. Angel holding the crown of thorns.
17. Angel of Expulsion: he holds the sword with his right hand, and drives forth Adam and Eve with the other.
18. Angel holding the spear, and the sponge on a reed.

*Second bay.*

19. The Saviour, crowned with thorns, displays the wound in His side, and holds His hand (one finger of which is open) toward Adam and Eve, in the first bay. On the other side an angel holds towards Him a soul, with hands raised in prayer.
20. Angel of the Judgment, with balance.
21. Angel swinging a thurible.

*Third bay.*

22. Angel with palm branch; the reward of the righteous.
23. Angel holding crowns: "the crown of glory which fadeth not away."
24. Angel of the Revelation, searching a scroll, (the book of life).

*Fourth bay.*

25. Angel with stringed instrument, and
26. Angel with violin, represent "the joys of Heaven, the reign of peace."
27. Angel with palm and scroll: "the everlasting Gospel."

*Fifth bay.*

28. Angel with harp.
29. Angel with the sun and moon. (The Church appears in the moon in the form of a female head, and thence a scroll depending, and containing the doctrines of which she is the sacred depository.)
30. Angel with scroll. (Angel of the last chapter of the Revelation: "I am Alpha and Omega.")

For further information regarding these most interesting and beautiful sculptures, as well as for drawings of them, we must refer our readers to Mr. Cockerell's well known paper.

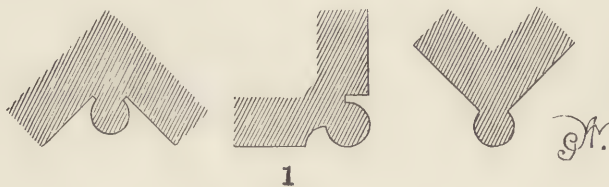
Several series of angels are to be seen in the timber roofs of our late middle-age churches, as at Wymondham, Outwell, and Knapton, Norfolk; Bacton, Suffolk; and the church of St. Martin, Leicester. The finest series is in the roof of Wymondham church, where angels, with large wings and holding scrolls, form the main and intermediate hammer-beams, while others appear in the cornice and corbels supporting the pendant-post.

Sculpture having, at all times, been more largely introduced by the French architects, on the exteriors of their cathedrals and churches, than by the English, we find representations of angels very frequently decorating the more important features of their designs. In the tabernacles of the main buttresses of the cathedral of Reims are a fine series of angels, standing, with wings outspread, and holding in their hands the sun, moon, instruments of the Passion, and the several articles employed in the Mass. Angels are sculptured in the portals of almost every important ecclesiastical edifice in France. They are also introduced as terminals to gables, pinnacles, and roofs.

In interior decoration they do not so frequently occur ; they are, however, to be seen sculptured in the spandrels of the triforium in the cathedral of Nevers ; and in applied-work (see *Application*) in the spandrels of the arcade in Sainte-Chapelle, Paris.

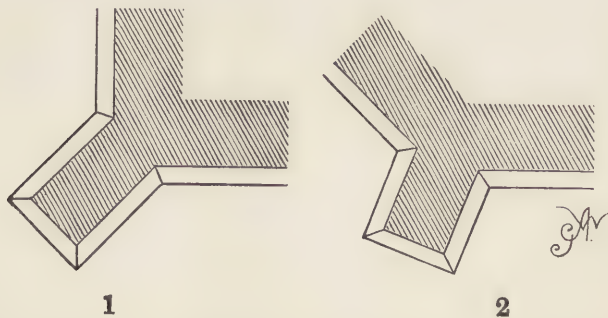
**ANGLE.** In architecture and art, this term usually bears its popular signification. It is the point at which two lines meet ; the line, vertical, horizontal, or inclined, formed by the junction of two planes, as the angle of a wall, at the base of a spire, and the sides of a pyramid. Correctly speaking, an angle is the aperture or space formed at the junction of two lines or planes. The junction or point of meeting is termed the *vertex*, and the angle is measured, in degrees, on an arc struck from the vertex, between the lines (termed *legs*) or planes. A right angle is one of  $90^{\circ}$ .

**ANGLE BEAD.** A small circular member or moulding attached to the outer or inner angle of any architectural work : three varieties under this definition are given in Fig. 1.



The term is, however, most commonly applied to the small bead or staff of wood affixed to the outer angles of walls or partitions, and against which the plaster work is finished. In this case the bead is not an artistic feature, but is simply introduced to prevent the angle from being easily injured.

**ANGLE BUTTRESS.** In mediæval architecture, a buttress which projects from the outer angle of a wall, in the manner shown in the accom-



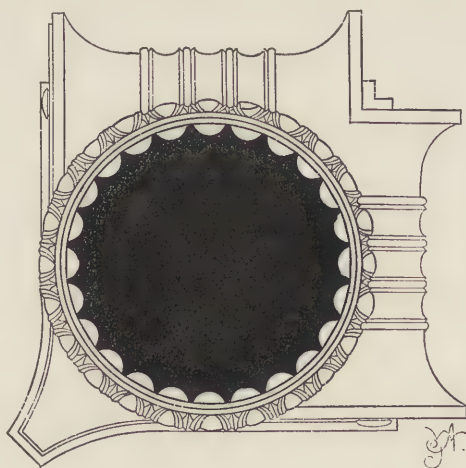
panying illustrations. Buttresses projecting diagonally from right angles

of walls, as in Fig. 1, were not commonly introduced in English mediæval architecture before the Decorated period. Two examples, however, of angle buttresses of the Early English period exist at Warmington and Morton Pinkney churches in Northamptonshire. In the fourteenth and fifteenth centuries they were frequently used; and numerous examples are to be met with in Decorated and Perpendicular buildings.

Buttresses projecting from obtuse angles, as in Fig. 2, are to be seen in the octagonal chapter-houses of York and Wells cathedrals, the apse of Wells, and the chapels of the choir of Westminster Abbey. They are also met with in those Continental churches which have polygonal chevets, or apsidal terminations; for instance, in the cathedrals of Le Mans, Amiens, Tournay, and Cologne; the churches of St. Ouen, at Rouen, and Sainte-Chapelle, at Paris.

**ANGLE CAPITAL.** In its strict sense this term designates any description of capital, placed under the right-angle of an entablature; and accordingly in one of the main angles of a building or in an angle of any subordinate part thereof.

Capitals of circular form with square abaci, or those which present, along with their abaci, four similar faces, do not require any modification to adapt them for an angular position. All the varieties of Egyptian capitals are included in this category, but they were seldom used in angular positions; in the Hypæthral temple of the Island of Philæ, however, four angle capitals occur, similar to those used for the sides of the structure. Of the capitals of the Classic Orders, the Ionic alone requires to be modified; the Tuscan, Doric, Corinthian, and Composite are never altered.



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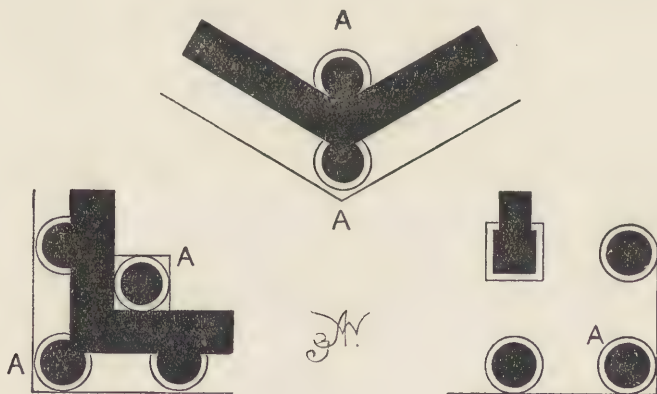
The Ionic angle capital has volutes placed at right angles to each other, with those coming together at the angle of the entablature curved outwards, on a centre line at an angle of  $135^\circ$  with the plain of the front.



Capitals of this description were used by the Greek architects in the temple on the Ilissus (Fig. 1) and the Erechtheum at Athens.

The above description of capital has sometimes been called an **ANGULAR CAPITAL**, but such is obviously an example of loose nomenclature. **ANGULAR CAPITAL** can only be properly used in the same sense as angular building, or, indeed, any term which has the prefix *angular*: it must of necessity imply the possession of angles in the object to which the term alludes, without any reference to its position, relative or otherwise. The modified Ionic capital, as above described, is an angle capital, because it is suited for an angular position, and invariably occupies it; but, on the other hand, it is not an angular capital, in so much that it does not present a decidedly angular formation in itself. (See *Angular*.)

**ANGLE COLUMN.** A column placed at an angle of a building, or any subordinate part of a building. An angle column does not require to be of a different form from those with which it is associated, as in the portico or colonnade of a Classic temple. It may either be detached, as in the generality of instances, or attached, as in the temples of Fortuna Virilis, at Rome, and Caius and Lucius (La Maison Carrée), at Nîmes;



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and it may either occupy an external or internal angle, as at A in the accompanying illustrations. (Fig. 1.)

Columns occupying the positions above enumerated have been incorrectly termed **ANGULAR COLUMNS**; it must be obvious, however, if there is any limit to the signification of words, that an angular column is a column which differs from the normal or circular form, by presenting several angles on its shaft. (See *Angular Shaft*.)

**ANGLE CORBEL.** A corbel placed at an external or internal angle of a building, and otherwise fulfilling all the offices of an ordinary corbel.

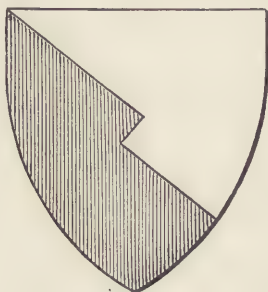
Numerous beautiful examples of this feature or detail are met with in Middle Age structures, both at home and on the Continent. The illustra-



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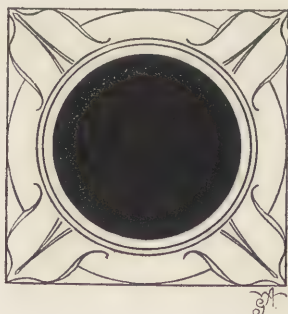
tion here given is from one in a chapel of the cathedral of Laon (Fig. 1). Great diversity of design and treatment is to be found in corbels generally; but when the angle corbel belongs to a series, as in this chapel, it does not materially differ from those which project from the flat wall, beyond being modified to suit its angular position. (See *Corbel*.)

**ANGLED.** The term used in heraldry to denote a line, bent into two angles at or about its centre, and employed to part the field of a shield in any of the acknowledged directions or positions (example—*Party per bend*,



*angled, argent and gules*). Certain ordinaries are said to be angled when they are comprised within lines of the above form.

**ANGLE LEAF.** An ornamental detail, in the form of a leaf, more or less conventionalised, employed by the architects of the twelfth and thirteenth centuries to fill up the corner spaces left when a circular or octagonal object was placed upon a square of the same dimensions as its diameter. The angle leaf is most commonly met with applied to the circular bases of pillars, which rest on square sub-bases or plinths, as in plan, Fig. 1.



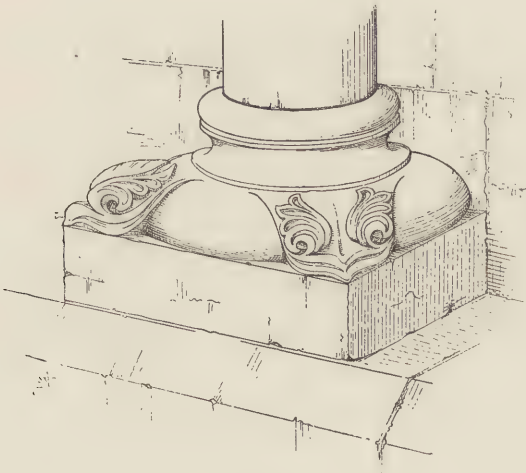
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In addition to the leaf of the mediæval base, the term may correctly be applied to any description of ornamental leaf occupying an angular position.

There appears, by the remains of ancient Classic architecture preserved to us, to have been no desire on the part of the architects to soften the contrast which existed between the circular bases of their columns and the square plinths upon which they sometimes placed them. But with the early dawn of Pointed architecture, and indeed before the round arch had been abandoned, this harsh contrast was felt to be at variance with the



principles of the style, and something was accordingly sought for which would artistically tie the dissimilar forms together and accord with the softer outlines which were beginning to obtain throughout the architecture of the period.\* Ornaments were accordingly placed in the angular spaces, in the generality of instances attached to or apparently springing from the lower member of the base, as in Fig. 2 from Sens cathedral. In the Romanesque and Early Pointed styles, in France, these ornaments were

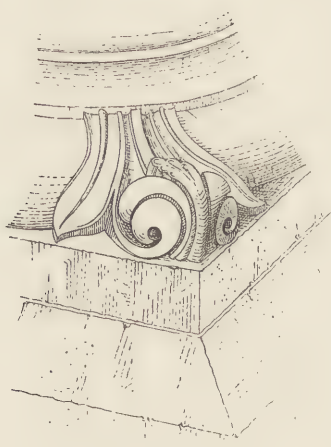


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very generally introduced; indeed, they form a characteristic feature of the bases of the twelfth century; they were also freely used during the first half of the thirteenth century, but from that time became more and more rarely introduced, until they entirely disappeared at the close of the fourteenth. In English architecture the angle leaf is comparatively a rare detail, and may almost be said to be confined to twelfth century work. The early abandonment of the square plinth in this country may be accepted as the reason of the rarity of the angle leaf. Good examples, of twelfth century date, are to be found in Rochester cathedral; St. Peter's church, Northampton; church of St. Cross, Winchester; and Canterbury cathedral, the last clearly showing French influence. An early thirteenth century example is to be seen at Stockbury, Kent. We are not aware of

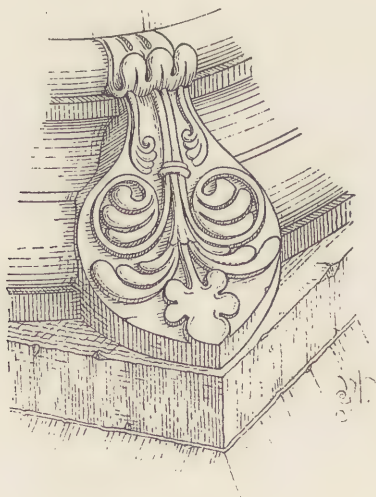
\* "Le tore inférieur, au lieu d'être coupé suivant un demi-cercle et de laisser entre lui et la plinthe une surface horizontale qui semble toujours prête à se briser sous la charge, s'appuie et semble comprimé sur cette plinthe. Mais les architectes du XII<sup>e</sup> siècle vont plus loin: observant que, malgré son empatement, le tore inférieur de la base laisse les quatre angles de la plinthe carrée vides, que ces angles peu épais s'épaufront facilement pour peu que la base subisse un tassement; les architectes, disons-nous, renforcent ces angles par un nerf, un petit contre-fort diagonal qui, partant du tore inférieur, maintient cet angle saillant. Cet appendice, que nous nommons *griffe* aujourd'hui, devient un motif de décoration, et donne à la base du XII<sup>e</sup> siècle un caractère qui la distingue et la sépare complètement de la base romaine."—*Dictionnaire Raisonné de L'architecture Française*, par M. Viollet-le-Duc.

a single base existing in England with angle leaves, dating after the middle of the thirteenth century.



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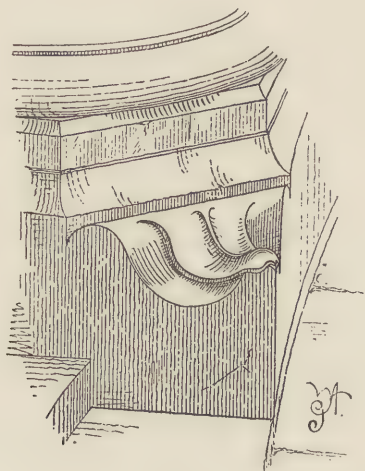
In Continental mediæval architecture we find the angle leaf applied in three methods: the first, and most common, is that in which the leaf springs from the upper part of the lowest member of the base and curves



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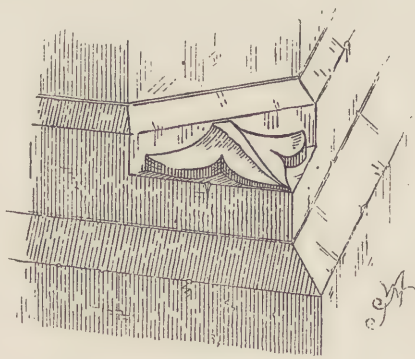
downwards towards the angle of the plinth, as in Fig. 2; or issues from the fillet, falls over the lower part of the base, and coils back upon itself at the corner of the plinth, as in Fig. 3, from Naumburg cathedral (early thirteenth century): the second method is that in which the leaf issues at

the junction of the shaft with the base and descends over the entire mouldings of the base to the angle of the plinth, as in Fig. 4, from Tournay cathedral (twelfth century): the third is that shown in Fig. 5,



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from Chartres cathedral (early thirteenth century), where the angle leaf is employed to relieve the transition from the square to the octangular plinth situated under the circular base. A slight modification of this latter treatment is to be seen in the base plinths of the columns in the choir chapels



6

of the cathedral of Troyes (early thirteenth century), where the angle leaves, placed immediately under the circular bases, relieve an abrupt transition from the square plinths to the octagonal surfaces upon which the circular bases are placed. The base of the centre octangular pillar in the sacristy of the cathedral of Auxerre (twelfth century) has leaves from its lower member to the angles of the square plinth.

In Italian Mediæval architecture the angle leaf rarely occurs, and is only



met with on small bases, as in the railing of the steps to the pulpit in the church of St. Antonia, Padua, and in a tomb in the lower church, at Assisi. In the latter work it is in the form of a trefoil leaf, the best of all forms for filling a small triangular space.

In English architecture, the angle leaf is applied in two methods; the first, and most frequent, is that in which it proceeds from the bottom member of the base to the corner of the plinth, as at St. Cross, Winchester; New Shoreham church, Suffolk; Canterbury cathedral, and numerous other places; and the second is that met with at Rochester cathedral, where it is used to connect the small splayed base of an octangular shaft with the square plinth. (Fig. 6.) A noteworthy exception to both the above methods occurs in St. Peter's, Northampton, where the base ornament, more resembling an animal's claw than a leaf, projects from the second member of the base. (See *Griffe*.)

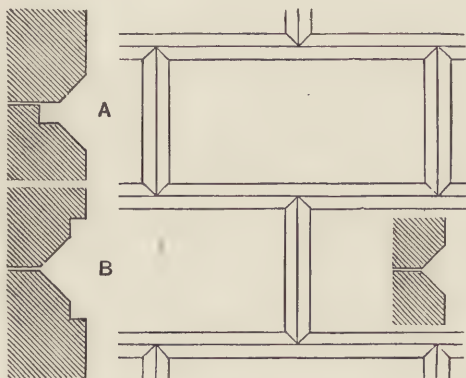
According to the extended signification of the term, angle leaves are met with in certain capitals which spring from circular shafts and carry square abaci; applied to cover the mitres of cable and other mouldings which cannot consistently be carried round a right angle; and in certain special objects, as the basin of the font in the cathedral of Noyon, where they are introduced for the purpose of artistically connecting its circular lower part with its square upper portion. The treatment here is very similar to that of the base, only, of course, inverted.

**ANGLE MODILLION.** A modillion which is met with in late and debased Roman architecture, placed under the angle of the corona of a cornice, on the line of its mitring. No examples of this feature have yet been found in works of the earlier periods, and it was probably introduced, when cornices with great projections were adopted, either from a structural view, or artistically, for the purpose of relieving the awkward corner space left when rectangularly projected modillions alone were used. From the drawings of the remains at Baalbec and Palmyra, by Wood and Dawkins, we learn that angle modillions were there employed in certain of the massive entablatures; and we are informed that they are also to be found in the remains of the palace of Dioclesian, at Spalatro.

**ANGLE OF VISION.** In art, this term is applied to perspective drawing, and signifies the angle included between two planes, which diverge from the vertex, or point of sight, to the extreme limits laterally of the view depicted. The angle of vision includes what the eyes can clearly see at one time, and without moving them. It has not been definitely settled what this angle is, and in practice artists adopt, according to their own ideas, angles ranging between 30° and 60°.

**ANGLET.** (*Fr.*) Term commonly applied by French architects to the angular channel formed by the splayed edges of the stones in rusticated work (Fig. 1). This channel is most usually rectangular, but it

is sometimes modified by having additional members introduced, as at A.B.



1

The term is also applied to the angular sinkings commonly employed in monumental and other inscriptions executed in stone or marble.

**ANGLICUM, OPUS.** This term signifies, literally, English work, but it appears to have been, during the middle ages, applied exclusively to a description of embroidery, not only executed in England, but presenting certain peculiarities of manipulation which distinguished it from the embroideries of other nations. The term frequently occurs in foreign middle age writings, and has greatly puzzled Continental archæologists. Wherein lay the difference between the embroidery of England and that of other countries, which caused it to be distinguished by the special designation "*Opus Anglicum*," a term which ever implied a certain superiority? is a question which has been frequently asked in vain. In his work on the ancient embroideries, etc., of the Cathedral of Tournai, Canon Voisin remarks, in speaking of a cope of English embroidery:—"Il serait curieux de savoir quelle broderie ou quel tissu on designait sous le nom de *opus Anglicum*."\*

Pugin, in his *Glossary of Ecclesiastical Ornament and Costume*, does not venture to describe the characteristics of this embroidery, but simply says:—"Anglicanum Opus. The English embroidery of sacred vestments was so famous during the middle ages, as to be known on the Continent under this denomination, and was so described in ancient inventories."

"Quinque aurifrigia quorum tria sunt de opere Cyprensi, et unum est de opere Anglicano.—Ducange, 438."

It appears to have been left to the study and skill of Dr. D. Rock to

\* *Notice sur les Anciennes Tapisseries de la Cathedral de Tournai*, par Canon Voisin, p. 16.

discover the special difference and beauty in the ancient English work which gained it so much favour and its distinguishing name; and we cannot do better than devote the concluding part of this article to quotations from his valuable dissertation.\*

"At the latter end of the thirteenth century our women struck out for themselves a new way of embroidery. Without leaving aside the old and usual 'opus plumarium,' or feather-stitch, they mixed it with a new style, both of needle-work and mechanism. So beautiful and telling was the novel method deemed abroad, that it won for itself from admiring Christendom the complimentary appellation of 'opus Anglicum,' or English work. In what its peculiarity consisted has long been a question and a puzzle among foreign archæological writers. \* \* But the reader may ask what is the opus Anglicum, or English work, about which one heard so much of old? Happily, we have before us in the present collection (Collection of Textile Fabrics in South Kensington Museum), as well as elsewhere in this country, the means of helping our continental friends with an answer to their question.

"Looking well into that very fine and invaluable piece of English needle-work, the Syon cope,† we find that for the human face, all over it, the first stitches were begun in the centre of the cheek, and worked in circular, not straight lines, into which, however, after the further side had been made, they fell, and were so carried on through the rest of the flesh; in some instances, too, even all through the figure, draperies and all. But this was done in a sort of chain-stitch, and a newly practised mechanical appliance was brought into use. After the whole figure had thus been wrought with this kind of chain-stitch in circles and straight lines, then with a little thin iron rod ending in a small bulb or smooth knob slightly heated, were pressed down those middle spots in the faces that had been worked in circular lines; as well, too, as that deep wide dimple in the throat, especially of an aged person. By the hollows thus lasingly sunk, a play of light and shadow is brought out, that, at a short distance, lends to the portion so treated a look of being done in low relief. Chain-stitch, then, worked in circular lines, and relief given to parts by hollows sunk into the faces, and other portions of the persons, constitute the elements of the 'opus Anglicum,' or embroidery after the English manner. How the chain-stitch was worked into circles for the faces, and straight lines for the rest of the figures, is well shown by a wood-cut, after a portion of the Steeple Aston embroideries, given in the *Archæological Journal*, t. iv. p. 285."

**ANGLO-NORMAN ARCHITECTURE.** The term occasionally used to individualise the Norman style of architecture introduced and adopted

\* *Textile Fabrics; a Descriptive Catalogue.* Science and Art Department, South Kensington. London, 1870.

† No. 9182, in the Collection at South Kensington Museum. Fully described in Dr. Rock's Catalogue, pp. 275-291.



in England after the Conquest, in A.D. 1066. The prefix *ANGLO* is given with the intention of indicating that the Norman architecture of this country has an individuality secured by a slight modification of that practised in Normandy. (See *Norman Architecture*.)

**ANGLO-ROMANESQUE ARCHITECTURE.** The term which has been employed to individualise the round arched styles of British architecture which obtained from about the eighth to the end of the twelfth century; including the works of the Saxon, Norman, and Anglo-Norman builders. The term may appropriately be employed in speaking of our round arched styles in a collective and general way.

**ANGLO-SAXON ARCHITECTURE.** The term applied to the styles of architecture generally, which obtained in England from about the sixth century to the Norman Conquest.

Although the study of Anglo-Saxon architecture can never prove more than an interesting one to the practical architect, it will doubtless, from its very difficulty and vagueness, continue to exercise antiquarians and archæologists, but, unfortunately, few important results can be obtained, as their labours in the past prove. When so accomplished an archæologist as Mr. Parker writes:—"The character of the architecture of the Anglo-Saxons has not yet been fully ascertained, neither is it decided whether any specimens of their work still remain. \* \* \* It is contended by some antiquarians that several of our churches exhibit specimens of Saxon masonry. The truth of this theory, however, is not fully established, nor has the subject of Saxon architecture been yet sufficiently investigated to clear away the obscurity in which it is involved"—when Mr. Parker writes thus, we may be allowed to advise the student of architecture to leave the Saxon period to antiquarians, and to direct his studies to the works of later times, which are more replete with interest and instruction.

To carry out the scheme of the present Work, we are compelled to briefly describe the peculiarities of the examples which are generally looked upon as the productions of the Anglo-Saxon architects. In doing so, however, we shall be giving simply a short digest of the investigations and opinions of those antiquarians and archæologists who have attentively studied our most ancient buildings. There can be little doubt that the material generally used by the Saxon builders was wood, either alone or associated with a rude description of masonry, and their buildings were accordingly of a light character, and easily destroyed by time or violence. Wooden churches appear to have existed at as late a date as 1032, for King Canute's charter to Glastonbury Abbey is dated from the wooden church of that place. Bede, however, mentions stone churches as having been erected at Wearmouth and Jarrow, about the end of the seventh century; and, from the tenor of his words, we may very safely conclude that the erection of the stone church at Wearmouth was the true starting-point of ecclesiastical architecture in England. He says:—"A year after the

monastery of Wearmouth had been built, Benedict crossed the sea into Gaul, and no sooner asked than he obtained and carried back with him masons to build him a stone church in the Roman manner, which he had always admired."\* Bede also states that Naitan, King of the Picts (A.D. 710), sent to Ceolfrid, Abbot of Jarrow, asking him to send architects to build a church in his country, after the Roman manner, promising to dedicate it to St. Peter. Ceolfrid sent the architects to Scotland, and they, in all probability, were the first to introduce stone church-building in that country.

From the beginning of the eighth century to the Norman Invasion, the development of ecclesiastical architecture and the adoption of stone as a building material steadily progressed, so much so that the Domesday Book only mentions one wooden church out of the one thousand seven hundred churches which were taken possession of by the Normans.

The most important existing buildings which present work attributed to Saxon architects are the churches of Hexham, Northumberland; Earls Barton, Barnack, Brixworth, Wittering, and Brigstock, Northamptonshire; Barton-upon-Humber, Lincolnshire; Monkswearmouth and Jarrow, Durham; Deerhurst, Gloucestershire; Repton, Derbyshire; Sompting, Sussex; Wyckham, Berkshire; and Stanton Lacy, Shropshire.

The chief characteristics presented by those portions of the buildings above enumerated, which are attributed to the Saxon period, are as follows. The walls, generally, are built of a rough description of rubble, and sometimes partly of herring-bone work, that is, with stones set aslant in courses, inclining in contrary directions, with thin horizontal courses between them. At the angles are quoins, formed of what is usually denominated "long and short work," or of hewn stones placed alternately flat and on end, and projecting slightly from the face of the rubble wall, which was doubtless covered with a coating of plaster, the quoins being left exposed. In addition to the quoins, the external surface of the walls are sometimes divided or ornamented by vertical flat strips of stone, which project slightly from the wall, and, like the attendant quoins, are of long and short work, as at Barnack church. In the tower of Earls Barton church, we meet with a richer system of surface decoration. It is divided horizontally into stories by string courses, and vertically into numerous parts by strips of stone, connected together at the first string course by arched pieces, and in the upper stories by inclined stones, forming diamonds and triangles. All these are of the same projecting hewn work as the vertical strips, and are bonded into the rubble by header stones, which show themselves externally by being more prominent and rather wider than the rest of the hewn stone-work. All this bears strong evidence of being suggested by timber construction, and there is every likelihood of its having been borrowed direct from the wooden structures of the period. The walls are invariably without buttresses.

\* Bede, *Vita Abb. Wiremuth et Gerv.*, Giles.



The arches are always semicircular, and with single plain soffits, as in Roman work, and are occasionally constructed with Roman bricks, set with very wide mortar joints, as at Brixworth church.

The doorways are either round arched or triangular-headed, the latter being formed by long inclined stones, resting on the jambs or imposts, and meeting together at the top, as at Barnack, Brigstock, and elsewhere. The jambs are either formed of long and short work, or of massive pilasters and imposts, the latter being either plain or rudely moulded, or ornamented, as at Earls Barton church. In this example a moulded archivolt appears, and the entire doorway is surrounded by a projecting strip of stone. A somewhat similar treatment obtains in St. Peter's church, Barton-upon-Humber; but neither the arch nor the impost have any mouldings. The impost is simply splayed underneath. No mouldings are met with in the triangular-headed doorways.

The windows are invariably of small dimensions, as might be looked for in the works of a period in which glass was a rare luxury, and, at best, of imperfect manufacture.\* The windows which are preserved are, for the most part, belfry lights of towers; and appear as small round arched or triangular-headed openings, with or without imposts, and having small baluster-shafts, or short columns, supporting the arches, when the lights are grouped, as at Monkswearmouth, Wyckham, Earls Barton, Brixworth, and Deerhurst. The baluster-shafts bear strong evidence of being copied from woodwork, and were probably reproduced direct from the roughly turned or shaped posts introduced in contemporary timber buildings. The baluster-shafts are generally placed in the centre of the thickness of the wall, and carry a block of stone, or sort of superior abacus, which extends to both sides of the wall, and from which the arches spring. Two shafts are in some instances introduced, one behind the other, to better support this long abacus. In one of the windows at Earls Barton the baluster-shafts project from the face of the wall, and are in that case simply ornamental features. Baluster-shafts, similar to those in the above-mentioned examples, are to be seen in late eleventh century work at St Alban's abbey, and in middle twelfth century work at Tewkesbury abbey. It is not to be wondered at, however, that early traditions should have lingered in certain quarters for a century after the introduction of the Norman style by the Conqueror.

\* That glass was made in England at an early period we have historical evidence. It appears from the Acts of the Bishops of York, that St. Wilfred (who died in 702) was the first to use it in this country, having brought workmen from France to manufacture it. Benedict Biscop, abbot of Wearmouth (in 715), also brought French artists in glass-working to teach the Saxons the useful art. What description of glass was made at these early dates we have no means of knowing; it was in all probability made in very small pieces and otherwise very imperfect. Before the eighth century, windows of churches and other important buildings were filled with lattice-work in fine weather and linen blinds in winter. We are led to believe that glass staining was known to the Anglo-Saxons, but very imperfectly so until about the tenth century. They probably never attempted figures, but windows constructed of white glass with simple mosaic patterns of coloured glass were doubtless commonly made in the ninth and tenth centuries.



The greatest plainness pervades Saxon architecture, moulding and sculptured enrichments being very rarely met with, and when introduced they are of the most primitive description. A few crosses, as at Earls Barton, flutings, as at Deerhurst, and some rude foliage and knot-work, as at Barnack, are amongst the most ambitious efforts at sculpture we know to exist. The baluster-shafts sometimes have annulated bodies and moulded bases and capitals, as at Earls Barton and Wyckham. The doorway at Earls Barton has a moulded archivolt, and rude mouldings of many small members are worked on the imposts of certain arches at Barnack, Corehampton, and other churches.

How far the Saxon style became modified during the remainder of the eleventh century after the settlement of the Normans in England, or to what extent native workmen were employed by the conquerors in the first buildings they erected, no investigations of existing remains can satisfactorily show. With the exception of some of the more important buildings, which were erected by Norman architects and workmen, it is probable that the native builders were but little interfered with until the beginning of the following century.

**ANGULAR.** The word prefixed to certain architectural terms to clearly denote that the ordinary condition of the objects alluded to are modified by the introduction of angles in their formation or design.

**ANGULAR PERSPECTIVE.** The ordinary manner of perspective drawing adopted in the delineation of architectural works. The term is employed to designate that class of perspective in which the horizontal lines of both the sides of a building shown converge to their respective vanishing points. It is not very often used, the simple word *PERSPECTIVE*, when without any prefix or qualification, being commonly understood to express what is covered by the present term in full. Angular perspective is properly employed when another variety is also being alluded to, such as *Parallel Perspective*, which designates that class in which the horizontal lines of one side only converge to a vanishing point, those of the other remaining parallel.

**ANGULAR SHAFT.** The shaft of a column or pillar which presents several angles, such as a quadrangular or octangular shaft. The term is commonly used in a general sense; for instance, one might speak of the pillars of a church having circular and angular shafts alternately; but if one were aware of the number of sides and angles, a more definite term would probably be employed in describing the angular shaft, a term which would clearly denote the figure presented by its horizontal section.

Although the angular shaft cannot now be looked upon as the normal form in architecture generally, it was in all probability the earliest form in the stone pillar. Sir J. Gardner Wilkinson, speaking of the early Egyptian pillars, says:—"Egyptian columns often borrowed from each other;

and though the last Orders differ so widely from the square pillar, and from the polygonal column, the original relationship even of these may still be traced. The square pillar was the oldest; it continued, however, to be used in tombs, in covered courts, and in the peristyles of temples, even after the invention of the round column. It had frequently a plinth, or base, but rarely a capital and abacus. The polygonal column was formed from it by cutting off the four angles, which was done in order to give more room for passage in crowded spaces; and its eight faces were afterwards increased to twelve, sixteen, twenty, and thirty-two. The next step was to hollow out these faces, or facettes, into grooves; and the only trace of the original unfluted column was then the central facette, which was left flat in order to receive a line of hieroglyphics. Such was the gradual formation of the *fluted shaft*; which was evidently the prototype of the Greek Doric.\* The angular shaft is a very common feature in ancient Indian architecture. Octangular ones occur in the great cave-temples at Karli and Ajunta. There is no doubt that in India, as in Egypt, the first pillars were square, succeeded by those entirely octangular, as at Ajunta, or partly octangular, formed by cutting away the angles of the square shafts for a portion of their height only, leaving square blocks at bottom and top. Shafts with a greater number of angles soon became common, and a mode of treatment was introduced which has obtained in no other style of architecture. This consisted of a system of doubling the angles of the shaft in different stages of its height. A characteristic example of this treatment exists at Ajunta, in which the shaft, quadrangular at the bottom, becomes octangular in its middle stage, and finishes with an upper stage of sixteen angles.†

Putting aside antae and pilasters, as not properly included under the present term, there are no remains which show that angular shafts were adopted by the Classic architects, round and fluted shafts being used exclusively in their temples and other important buildings.

In English mediæval architecture the angular shaft frequently appears. In the Norman period quadrangular and octangular shafts were occasionally introduced; examples of the former, and most ancient form, exist in Bakewell church, Derbyshire; and of the latter, in Canterbury cathedral, and other important buildings. In the succeeding period octangular shafts were frequently used in smaller works, as at Boxgrove, Sussex. The octangular shaft becomes very common in the Decorative period, and examples are to be found in a great number of small churches throughout the country. In the Perpendicular period they were not very often used, but examples are to be found, as in the chapel at Henley-in-Arden, Warwickshire.

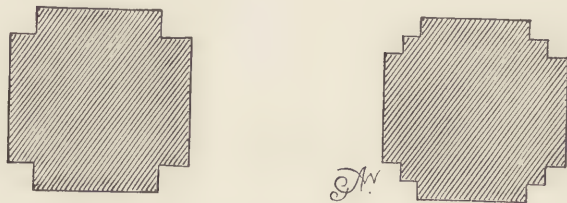
Shafts of the sections shown in Fig. 1 are met with in Norman work; to these the term COMPOUND ANGULAR SHAFT may appropriately be given; as, for the sake of clearness, it is well to confine the original term to those

\* *The Egyptians in the time of the Pharaohs*, by Sir J. Gardner Wilkinson. London, 1857.

† Illustrated in Fergusson's *Handbook of Architecture*, p. 39. London, 1859.



shafts which present several angles produced by unrecessed faces or planes.



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In Continental mediæval architecture the angular shaft may be said to have no true existence; it certainly does appear in a very timid form, as in the stop-chamfered shafts of the wall arcade in the ailes of the nave at Le Mans; in certain pilasters in early work; and in some few examples of domestic architecture of the thirteenth and two following centuries. An octangular shaft is also to be seen in the sacristy of the cathedral of Auxerre. It never was accepted by French architects as a suitable form for pillars, although circular shafts very frequently have angular bases, or plinths; and, in the generality of cases, have capitals with angular abaci.

**ANIMAL.** In architecture and ornamental art, the representation of any natural beast, or chimerical creature designed with some reference to the animal structure, and employed either with a symbolical or allegorical significance, or as a simple ornamental adjunct or detail, devoid of any direct meaning.

Under this term we shall confine our remarks to the subject of animal representation in its general aspect, referring the reader for details concerning the most important animals found in art works, to our treatises thereon under their respective names. (See *Dragon*, *Lamb*, *Lion*, *Ox*, *Sphinx*, &c.)

What train of thought first induced mankind to represent animal forms in art works, or at what period of the world's history or by what people they were first introduced, there is little likelihood of our ever knowing. We may hazard a supposition, however, that their first appearance was the result of idolatry. Without the knowledge of a God, but with that mysterious craving for some being to worship which the Creator has implanted in the human heart, it is highly probable that in the earliest epochs man turned to the animal world around him, selecting some creature larger and stronger than himself, which he deified in his own imagination, and fell down and worshipped. But, as animals so large and powerful could neither be safely caught nor detained for his worship, he carved or modelled for himself rude representations of them, which he worshipped, in the first place as symbols only of his adopted god, and in the course of time as his god absolutely.



Leaving the remote epochs, and coming with a single step to the historic period, we find in the oldest existing piece of sculpture an animal of a symbolical or semi-religious character, with dimensions and a grandeur of treatment never again to be essayed by man. We surely cannot accept the Great Sphinx as the first effort in animal sculpture; it rather appears to be the culminating effort of untold ages, before which every other work in a like direction was to dwindle into insignificance.

Living animals were worshipped by the Egyptians. At Memphis a temple was built for the bull-god Apis, and in it the sacred bull was kept and tended by a college of priests; at Mendes a sacred goat was worshipped with obscene rites; and in every city some one or other of the animals held sacred by the nation was specially favoured. Mr. Sharpe says:—"It is not easy to understand the feelings which gave rise to this worship of the cats, dogs, crocodiles, ibises, serpents, and the rest. In some cases perhaps it was the usefulness of the animal, and in some cases its strangeness. Thus the dog and the jackal devoured the carcases which, if left to rot in the streets, might bring disease upon the inhabitants. The cat kept the houses free from much vermin; the ibis broke the crocodile's eggs, and lessened the number of these dangerous animals; the hooded snake may have gained respect because it stood upright on the strong folds of its tail and seemed to wear a crown; the ox ploughed the field, and its flesh was not wanted for food, as the people for the most part lived on vegetables; and it was perhaps worshipped the more zealously to mark their quarrel with their Arab neighbours, who did not know the use of a plough, and who killed and ate the animal by whose labour the Egyptians lived." This strange veneration for the lower animals doubtless led the Egyptians to represent them so frequently in their art works; and no nation has so imposingly associated their representations with architectural structures. The great avenues of sphinxes, leading to the entrances of their temples, must have presented an idea of grandeur and power probably never aimed at by other architects, not even by the Assyrians, who were the only other people we know of who used colossal animal forms as leading features in architecture. The Egyptians did not attempt any naturalistic representation in their sculptures, rather striving to impart great power, dignity, and repose, by a severe conventional treatment. They further increased their effect on the mind of the observer by the employment of the most unyielding materials in their construction, by the adoption of colossal proportions, and by their great repetition, placing the sculptures at regular intervals, and otherwise so disposing them as to present a grand perspective to the eye. The architect is called upon to look with respect on the sphinx of the Egyptians, for, in the entire range of his art, the ingenuity of man has been unable to devise any treatment or combination of animal forms which so absolutely lends itself to the severity of the greatest architectural works. Indeed, the sphinx itself may be considered architecture, so perfectly suited is its treatment for the material in which it was executed, and to the position it occupied in the

temple plan. For description of the varieties of this symbolical animal we must refer our readers to our article *Sphinx*.

Representations of animals in bronze and other materials, in painting, and in hieroglyphics, were common in all periods of Egyptian art; and the gods Kneph, Seb, Pasht, Anubis, and Typhon, were depicted with the heads of different animals. The last-named was commonly represented in the form of a hippopotamus erect on its hind legs. The gods Thoth, Chonso, and Horus had the heads of birds.

In the architectural works of the Assyrians and Persians, animal forms appear to have been largely introduced, and we are all more or less familiar with those huge sculptures of winged bulls with human heads which modern exploration has brought to light, and painstaking enterprise placed within our reach in the museums of London and Paris. At Persepolis, the few ruins which remain clearly show that animals were largely used in the sculptured decorations, and in certain of the more important architectural features, as in the capitals of the pillars of the western portico of the great hall of Xerxes, which were formed of the heads and foreparts of two bulls.\*

In Indian Buddhist architecture we find animal sculpture, in a pronounced form, to be associated with its earliest known remains. The monuments of the Buddhist religion, known as Lâts, which were erected in the third century before Christ, appear to have in all cases been surmounted by figures of lions. Two examples are stated by Fergusson to exist, with their lions complete, near the river Gunduck, in Tirhoot, and he gives an illustration of one of these terminations in his *Handbook of Architecture*. The great pillar in front of the Cave Temple at Karli is surmounted with the heads and foreparts of four animals; and, in the interior of the temple, the thirty piers which divide the aisles from the central portion, or what we may designate the nave, have each a richly sculptured capital surmounted with two elephants, kneeling. In the later periods of Indian architecture, and especially in the buildings of the southern portion of the country, animal forms occur with great frequency. As architectural details they most usually occupy prominent positions in the bracket construction peculiar to the buildings of the Hindus. Of the almost countless forms in which animals are introduced as purely ornamental adjuncts, both for the internal and external decorations of these buildings, it is impossible to speak within the circumscribed limits of an article such as this; nor is it possible to treat of the subject of animal forms as presented in the idols of India.

Continuing our hurried survey still further eastward, we find animal forms introduced in the architecture and art of both the Chinese and Japanese, but they are confined to a few types, sanctioned by sacred tradition, and repeated *ad infinitum*. The three most important of these are

\* An illustration of one of these pillars is given in Fergusson's *Handbook of Architecture*, p. 196.



chimerical—the dragon, a great scaly monster, with attenuated body and spinous back, long coiling tail, four legs, with three, four, or five claws each, and a large ferocious-looking head, armed with horns, a conventional conception, based on a lizard form; the kirin or kylin, an animal with the body and hoofs of a deer, but with the former covered with small scales, and the head of the dragon; and the dog-lion, a beast with a large head, displaying an enormous mouth, well furnished with tusks and teeth, flowing or curly mane, bushy tail, and sharply-clawed feet. At what period these fabulous monsters were introduced into the religion and art of the Orient we have no power of ascertaining; they are found in the most ancient work exactly in the forms we find them depicted by the artists of to-day. Representations of the dragon are to be seen in almost every detail of the architecture and throughout the entire range of the decorative arts of the Chinese and Japanese, generally rendered with remarkable force and character. The dog-lion is commonly placed in front of Buddhist temples and shrines, as if to act as guardian of the sacred place. Kirins, with several other chimerical animals which it is not necessary to describe here, are less frequently introduced.

Coming now to Classic art, we find animal forms, comparatively speaking, seldom introduced by the architects of Greece and Rome; although the former derived many of their ideas from the architectural works of Egypt and Assyria, they appear to have found little in their animal adjuncts or decorations which commended itself to their minds. Animal capitals, as in Assyrian buildings, were never attempted by the Classic architects; and for detached and purely decorative sculptures they adopted the higher art, in which the human figure was the leading motive. The horse, and some other of the animals used by man, were frequently introduced in their figure compositions; and their mythology and poetical legends furnished fabulous creatures, such as the centaurs and satyrs, half man half beast, which were employed in architectural sculptures. A notable example of the representation of the former is supplied by the frieze of the temple of Apollo at Phigaleia, now preserved amongst the valuable marbles in the British Museum. Although animal forms were not commonly used as architectural features, the Classic artists introduced numerous chimæra and hybrid animals in their decorative paintings, and on their works of ceramic art and engraved gems. In the paintings on the walls of the buildings of Pompeii, grotesque and fanciful animal forms are of frequent occurrence.

The Etruscans were skilled in the representation of animals, as is undoubtedly proved by the celebrated bronze wolf at the Capitol, and the chimæra amongst the antiques in the gallery of the Uffizi at Florence. Winged sphinxes, griffins, and hippocamps were frequently represented by the Etruscan artists in their sculptured and decorative works.

In the Saracenic styles of architecture and art, animal forms were never legitimately used; forbidden by their creed to represent natural things, the Saracenic artists, with one consent, devoted their energies and inventive



powers to the creation of styles of architectural ornamentation which should be entirely independent of them. How ably they succeeded is known to every student of decorative art. Two examples, however, of a departure from their strict rule exist in the palace of the Moorish kings in Granada. In one of the courts of the Alhambra is a fountain, the basin of which is supported on the backs of standing lions; these are very severely conventionalised, and in no way graphically represent the natural animals. The other example is supplied by a vase of pottery, in the ornamentation of which attenuated animals are introduced, treated in a purely decorative fashion.

We now come to the consideration of the styles or periods of Christian architecture and art; and in all of them we find animal forms to have been largely introduced, and chiefly with a symbolical or allegorical intention.\* As full notes of all the symbolical animals used in Christian art will be found in their proper places throughout the pages of this Work, it is unnecessary to describe them in detail here; we shall therefore confine our concluding remarks to the general disposition and treatment of animal forms as presented by the more important works of the early and middle ages. In the first efforts of Christian painting and sculpture, certain animals are frequently to be seen, the lamb and lion, both symbols of our Lord, being the most common. Some others are introduced without any direct significance, as in the paintings of Orpheus, found in the catacombs. Throughout the entire range of mediæval Christian art, from the earliest to the latest periods, certain unnatural and mysterious creatures have been represented; these were based upon the descriptions given in the Vision of Ezekiel and the Revelation of St. John. Sometimes artists essayed a literal rendering of the text, but we more often find the modified renderings, known as the symbols of the Evangelists. These four creatures, two

\* "The object of the symbolism which pervaded the architecture, sculpture, and painting of the church during the first six centuries of its existence was, in the words of Dionysius the Areopagite, 'Ascendere per formas ad veritatem.' Strict watch was kept over the subjects represented, which were carefully restricted to those which recalled the promise of a future world, and thus sustained the Christian under the sore trials and grievous persecutions which were his portion in this. Daniel in the lions' den, and the three young men who walked unharmed through the fiery furnace, taught the efficacy of faith amid many and great dangers; the peacock, the fish, the stag, and the phoenix spoke of immortality, baptism, and the resurrection; while the flowers, vines, and crowns of myrtle used as ornaments, being all of a joyful, peaceful character, tended to promote cheerfulness of spirit. Of the same character were certain heathen subjects which, being capable of a double interpretation, were used at a period when concealment of meaning was necessary. Of these we may mention Orpheus, Deucalion, Jason, and the Four Seasons, which latter typified the constantly varying nature of human life. The letter of St. Nilus to Olympiodorus, which speaks of hares, goats, and every sort of running beasts pursued by men and dogs, and of fishes, horses, and serpents; and that of St. Dionysius, which mentions oxen, lions, eagles, &c., &c., as figures through which men arrive at ascetic truths, also proves that the custom of sculpturing these animals in the friezes and upon the arches and door-posts of Christian churches was general before the sixth century. Those especially styled mystic, as symbolic of the Evangelists, are most commonly to be met with, as well as the horse, the dove, the lamb, the fish, and the goat."—*Tuscan Sculptors*, by C. C. Perkins.

of which may strictly be classed under the present term, are met with, disposed in some way or other, in nearly all the important ecclesiastical structures of the middle ages; sometimes as prominent sculptures, as at the angles of the tower of Saint Jacques-la-Boucherie, at Paris; associated with figures of Christ in Glory, as in the tympanum of the central western portal of Chartres cathedral;\* the tympanum of the church of Saint-Trophime, at Arles; and on the altar in the church of Avenas (Saône-et-Loire), an illustration of which is given in article *Altar* (Fig. 3); and very frequently alone, occupying the angular spaces round rose windows, in spandrels of arches, in bosses, as in the north transept portal of Notre Dame, at Paris, in sculptured capitals, and in the ornamentation of tombs, as in that of Lady Elizabeth de Montacute, in Oxford cathedral. In early mosaics these creatures are occasionally to be seen, as in those of the tribune of St. Prassede, at Rome; in metal work, as in the interesting bronze font of the cathedral of Hildesheim (illustrated in article *Evangelists, Symbols of*), and in the Paliotto of the church of St. Ambrose, Milan (see article *Altar*, Fig. 5); in stained glass, as in the southern rose window of Chartres cathedral; in embroidery, as in a compartment of the Steeple Aston altar-cloth; and very frequently in paintings and illuminations. (See *Evangelists, Symbols of*.)

As purely architectural features and decorations, animals are found in the greatest profusion in the structures of the middle ages, especially in those of France. French architects appear to have been much more partial to their introduction than English, German, or Italian. There is good reason to believe that the generality of the animal forms had a certain significance, and were introduced with a symbolical or allegorical view. Many of their significations we are perfectly conversant with, others we can only surmise the intention of.† Glancing at the structural details of the cathedrals, churches, and the larger civil buildings of the middle ages, we find an endless variety of both natural and grotesque animals employed as gargoyles (the study of which alone would be an interesting but no light task), and, in certain French and Italian examples, as the bases or supports of pillars, as in the projecting porches of the cathedrals

\* Dans le tympan de la porte centrale, Jésus-Christ triomphant est représenté au centre d'une gloire ovoidale, assis sur un trône; un escabeau, personnification de la terre, est sous ses pieds; il a la barbe courte et les cheveux longs et plats; il donne au monde la grâce et la science: la grâce avec la main droite qui bénit, la science avec le livre qu'il tient à la main gauche; il est vêtu d'une double tunique et du manteau royal. Jésus est entouré des quatre animaux évangéliques, ailés comme le veut l'iconographie chrétienne: à la droite du Christ, l'homme et le lion; à sa gauche, l'aigle et le taureau. L'aigle seul est nimbé; le lion et le taureau tiennent le livre des évangiles ouvert; l'homme et l'aigle tiennent des banderoles, aujourd'hui presque entièrement brisées.—*Description de la Cathédrale de Chartres*, par M. l'Abbé Bulteau, p. 56.

† For further information on this subject we must refer our readers to the able articles, "Du Bestiaire" and "Bas-reliefs Mystérieux," in *Nouveaux Mélanges d'Archéologie*, par Le P. Ch. Cahier, Paris, 1874.

of Arles, Verona, and Cremona,\* the pulpit in the baptistery, at Pisa, and in the tomb of Cardinal Ivo, in the cathedral of Trêves. Animals are frequently introduced as prominent decorations, like those, already mentioned, on the angles of the tower of St. Jacques : but still more remarkable examples are presented by the cathedrals of Laon and Paris ; in the former, colossal oxen look out from the lofty tabernacles of the buttresses of the western towers ; and in the latter, animals are seated on the angles of the parapet at the belfry stage. A drawing of one of the most spirited of the latter is given in Fig. 1. No instance of a similar treatment of animal forms exists in English architecture



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\* " Dans d'autres églises, les trois portes qui donnent accès aux nefs, et souvent les portes ouvertes dans les murs latéraux, sont précédées de petits péristyles engagés dans la muraille et portés en avant sur deux colonnes, lesquelles viennent elles-mêmes reposer sur le dos de deux lions couchés et portés sur des piédestaux (cathédrales d'Arles, de Plaisance, de San Donino, de Parme, de Modène, d'Ancône, etc., etc.). L'usage de placer ainsi des lions se rattache, à ce qu'il paraît, à celui qui existait de rendre la justice et de faire certains actes publics devant le portail des églises, qui devenait ainsi une espèce de tribunal : de là la formule *inter leones* que portaient certains actes. \* \* \* Quelquefois les lions, au lieu de porter les colonnes, ont été placés au-dessus des chapiteaux ; je les ai trouvés ainsi dans beaucoup d'églises d'Italie, à St.-Michel-du Puy et à Cologne, mais ils n'ont jamais dans cette position un volume très-considérable et souvent on n'a figuré que la tête et la partie antérieure de leur corps sortant de la muraille."—*Abécédaire*, par M. De Caumont.



As might be expected, the widest range of animal representation is to be found in the purely decorative sculptures which adorn mediæval buildings, both civil and ecclesiastical. In capitals alone their number is immense, and their treatment varies considerably in the works of different countries, places, and periods. In many cases the animals represented are symbolical, and are frequently associated with human figures; but in other examples we are bound to accept them as purely fanciful emanations of the sculptor's brain; for instance, in German Romanesque capitals we find animals with long tails, tongue-like appendages, wings, and legs, coiled and interlaced together into conventional devices which strongly remind us of the lacertine animal decorations of Celtic illuminations, or the interlaced ornaments of certain Russian manuscripts of the thirteenth and fourteenth centuries.\* In other examples we find animals standing between the neck-mould and abacus, and so disposed as to form capitals alike on their four faces. (See illustration in article *Abacus*, Fig. 4.) The same treatment obtains in French architecture, as in the capitals of the porch of the church of Moissac. It is impossible for us here to enlarge upon the almost endless variety of capitals formed of entwined animals, natural and chimerical, of animal forms in some way or other associated with human figures, and of animals and foliage combined, but some notes will be found on the subject in our article *Sculpture, Middle Age*. We may remark, however, that capitals covered with animal sculptures, probably the most curious to be met with in this country, exist in the crypt of Canterbury cathedral. Certain of these sculptures are clearly emblematic of the vices, amongst which that of gluttony is very prominently set forth.

M. De Caumont, one of the most distinguished French archæologists, has made some interesting remarks on the subject of animal symbolism, as presented by the middle age sculptures, and we cannot do better than briefly give the substance of them at this point. Amongst the sculptures which are found in such abundance in the different monuments of the twelfth century, one meets very frequently with a group composed of a man between two monsters, usually of the dragon type; this has been generally understood to express the potency of religion, which enables man to withstand the attacks of his evil passions, set forth by the monsters whispering into his ears their vile suggestions; but De Caumont rather inclines to read the group as expressive of the power of the faith of Christ, represented by the early bishop overthrowing the dragons, and causing them to acknowledge the power of the name of Jesus. But one must guard against the tendency to push too far the interpretation of the forms, and to extend the symbolism beyond moderate limits. In all epochs phantasy has been one of the elements of art, and

\* A fine fourteenth century Psalter is preserved in the library of the convent of St. Serge, at Moscow, and other valuable Russian manuscripts are in the public museum of that city, all of which present remarkable examples of grotesque and conventional animal ornaments. Some of the animal initial letters in the Psalter are most suggestive to the artist. For further notes on this subject see article *Illumination*.

one need not be astonished that in all the ornamentation of the middle ages it is found to have been in full operation. Generally speaking, however, the grotesque and sometimes obscene figures and subjects which are seen on the exterior of religious edifices will be found to be personifications or emblems of human vices, placed there to warn those who enter that they must leave outside all the passions which soil the soul. To certain persons such sculptures are devoid of signification, and are accordingly pronounced to be works due to the temporary caprice of their sculptors. It appears that at the time of their execution these grotesque works were not invariably approved of; we find, for instance, St. Bernard writing, in the year 1125, to William, Abbot of St. Thierry, and asking questions somewhat in the following strain:—"To what good are all these grotesque monsters in painting and sculpture?—Why such deformity, or such beauty deformed?—What are the significations of these foul monkeys, these furious lions, and these monstrous centaurs?—What are the meanings attached to these warriors and the hunters who are blowing horns, or these quadrupeds with serpents' tails, etc?"

The middle age sculptors, even when engaged on ecclesiastical buildings, did not feel themselves obliged to produce religious or symbolical subjects; but adopted, from the fables of their day, those which, provided with good morals, they considered suitable for the instruction of the people; for instance, scenes from the fable of the fox and the stork are to be found sculptured on several churches of the twelfth century.

But now to return more directly to our subject. Animals frequently decorate the tympani of the doorways of Continental churches; sometimes combined with scrollwork or foliated ornamentation, as in the tympanum of the doorway of the church of Colleville-sur-mer (Calvados), or fronting each other, with a plant form or tree between them, as at Marigny (Calvados). The almost total abandonment of the tympanum by the thirteenth century and later English architects has of course prevented many important works of sculpture from being executed in this country; and we have accordingly lost many interesting animal representations. In the buildings of the twelfth century, however, we find the tympanum occasionally introduced and sculptured with animals, as at Stoneleigh church, Warwickshire; Barton Seagrave church, Northamptonshire; and Penmon church, Anglesea. On examining our ancient ecclesiastical buildings, or on looking over the numerous drawings in works on English Gothic architecture, the student cannot help being struck with the great paucity of animal representations they display: so much is this the case that we may safely assert that all our cathedrals taken together would scarcely supply the materials for a study of animal enrichment equal to that furnished by one of the larger French cathedrals. In the oak stall-work of several English churches numerous representations of animals are to be seen, carved on the ends as arm-rests, or in grotesques on the misereres.

In addition to the details already mentioned, animals are also found placed at the feet of monumental effigies, in the enrichments of mouldings and



bases, as crockets, terminals, corbels, etc.; and represented in painting, stained glass, tiling, and metal-work. In the last-mentioned material they are met with in great numbers, mediæval candlesticks alone furnishing almost countless examples, amongst the most noteworthy of which are those on the large bronze candelabra in the choir of Milan cathedral (thirteenth century), and on a lower part of a candlestick (twelfth century) preserved in the church of Saint-Remi, at Reims.

Of the several modes of depicting animals in heraldry, we shall have to treat, under their proper names, in the future pages of our Work.

**ANIMATED OR ANIMATION.** In painting and sculpture, a term employed to designate an artistic condition which has been secured by a peculiarly life-like representation. It is usually applied to works in which the figures, depicting some expressive action, are so natural in their relations to surrounding objects or passing events, shown or understood, that they momentarily appear endowed with life.

**ANKER-HOLD.** A cell constructed in certain churches for the reception of an anchorite, and furnished with a narrow window, through which the occupant could view the celebrations at the altar. Certain other openings were provided for the admission of food, and such conversation as the recluse deemed necessary.

The Rev. M. E. C. Walcott says:—"At Kilkenny cathedral, there was one at the north-east angle of the choir, 'through which, by a stone window placed on the right horn of the altar, that is, the Gospel side, the anchorite could see the mysteries;' an account which fully describes the true intention of those openings hitherto pedantically known as hagioscopes and lychnoscopes, words of recent coinage, and erroneously explained. This cell was four feet below the choir-floor, but the recluse was enabled to see the altar by means of an open niche, to which he went up by stairs; it contained a fireplace and rude lockers or aumbries. In Bavaria each cell had three windows, one to see the Sacrament, a second for the admission of food, and a third for light, being closed with horn or glass. \* \* Several anker-holds still exist: at Fore, in Ireland, in the church; at Wilbraham, in the tower; at Stanton, Somerset, adjoining the church; and in the south arm of the transept at Norwich; each had its altar, crucifix, and images. In Pembrokeshire, at Othry, Somerset, and several cruciform Cornish churches, especially at Mawgan, the chamber or passage is pierced through the wall at the junction of the transept and chancel, or where the end of the rood-screen would terminate. These all have their external low-side windows."

**ANKLET.** A description of bangle or ornamental ring of the precious metals, worn by the ancient Egyptians, Greek, and Roman ladies, and very commonly by Oriental women, on the ankle, in the same manner as the bracelet is worn on the wrist. The anklet is frequently met with in works of ancient art.



**ANNE, ST.** The mother of the Virgin Mary. From very early times, the parents of the Virgin appear to have been held in high respect by both the Greek and Latin Churches, and have been frequently introduced in art works which represent scenes in the infancy of Mary.\*

Following our scheme of giving, in these pages, sufficient details relative to the legends of the saints to enable students of middle-age art to grasp the motives and intentions of the old artists in their popular representations of sacred subjects, we shall here briefly touch upon the legend of St. Anne, referring our readers, who desire to have further particulars, to the legend quoted at length in Mrs. Jameson's *Legends of the Madonna*.

Anne, a woman of Bethlehem, and a descendant of the line of David, was the wife of a man of Nazareth, whose name was Joachim, also reputed to be of the royal race. Their union was not blessed by any offspring, and they were very sorrowful; for was barrenness not held a reproach in Israel, and were not Joachim's gifts in the temple refused by the high priest with the bitter words, "It is not lawful for thee to bring thine offering, seeing that thou hast not begot issue in Israel"?- Joachim, filled with grief, went away into the fields to the shepherds, leaving his wife lonely in her own house; and there she remained mourning her double affliction. As the feast of the Lord was come, and Anne still was stricken with sorrow, her handmaid upbraided her for her gloomy deportment, offering her a precious fillet for the head, and desiring her to attire herself as became her station and the great occasion. After some time Anne listened to her handmaid's words, and rose up and dressed herself in rich attire. At the ninth hour she went into her garden to pray, and, looking up to

\* "In early art, that is, up to the end of the fifteenth century, Joachim and Anna, the parents of the Virgin, never appear except in the series of subjects from her life. In the devotional groups and altar-pieces, they are omitted. St. Bernard, the great theological authority of those times, objects to the invocation of any saints who had lived before the birth of Christ, consequently to their introduction into ecclesiastical edifices in any other light than as historical personages. Hence, perhaps, there were scruples relative to the representations of St. Anna, which, from the thirteenth to the fifteenth century, placed the artists under certain restrictions.

"Under the name of Anna, the Church has honoured, from remote times, the memory of the mother of the Virgin. The Hebrew name, signifying *Grace*, or *the Gracious*, and all the traditions concerning her, came to us from the East, where she was so early venerated as a saint, that a church was dedicated to her by the Emperor Justinian, in 550. Several other churches were subsequently dedicated to her in Constantinople during the sixth and seventh centuries, and her remains are said to have been deposited there in 710. In the West, she first became known in the reign of Charlemagne; and the Greek apocryphal gospels, or at least stories and extracts from them, began to be circulated about the same period. From these are derived the historic scenes and legendary subjects relating to Joachim and Anna which appear in early art. It was about 1500, in the beginning of the sixteenth century, that the increasing veneration for the Virgin Mary gave to her parents, more especially to St. Anna, increased celebrity as patron saints; and they became, thenceforward, more frequent characters in the sacred groups. The feast of St. Anna was already general and popular throughout Europe long before it was rendered obligatory in 1584. The growing enthusiasm for the doctrine of the Immaculate Conception gave, of course, additional splendour and importance to her character. Still, it is only in later times that we find the effigy of St. Anna separated from that of the Virgin."—*Legends of the Madonna*, p. 137.

heaven, her grief broke forth in words:—"Alas! and woe is me! who hath begotten me? who hath brought me forth? that I should be accursed in the sight of Israel, and scorned and shamed before my people, and cast out of the temple of the Lord! Woe is me! to what shall I be likened? I cannot be likened to the fowls of heaven, for the fowls of heaven are fruitful in thy sight, O Lord! Woe is me! to what shall I be likened? Not to the unreasoning beasts of the earth, for they are fruitful in thy sight, O Lord! Woe is me! to what shall I be likened? Not to the waters, for they are fruitful in thy sight, O Lord! Woe is me! to what shall I be likened? Not to the earth, for the earth bringeth forth her fruit in due season and praiseth Thee, O Lord!" When she had thus spoken, an angel stood before her, and said, "Thy prayer is heard, thou shalt bring forth, and thy child shall be blessed throughout all the earth." With a great joy in her heart Anne replied, "Whatever I shall bring forth, be it a man-child or a maid, I will present it an offering to the Lord," and rising up she went to meet her husband, who, having also had good tidings from an angel, was returning to his home. Meeting him at the Golden Gate, and falling upon his neck, she said, "Now know I that the Lord hath blessed me. I who was a widow am no longer one; I who was barren shall become a joyful mother." So they returned to their home; and when the time was come, Anne gave birth to a daughter, and called her name Mary.

From this simple legend artists have selected several scenes for representation; but the principal three in which St. Anne appears are the Annunciation, the Meeting at the Golden Gate, and the Birth of the Virgin. In all scenes prior to the birth, St. Anne is usually represented middle-aged; but when introduced, as she has been in a few instances, along with the Virgin and Child, she appears as an aged female. Representations of her are to be seen in the glass of West Wickham church, Kent, where she appears richly attired, invested with a plain nimbus, and in the act of teaching the youthful Mary to read; and in Cossey Hall chapel window, where she is depicted in the Meeting at the Golden Gate, and in another subject, standing behind the Virgin and Child. She is sometimes attended by a dove, with a ring or crown in its beak, or bearing a crown in one hand and a book in the other. In one instance, in an illuminated book of hours, we have found her delineated with a triple crown in her left hand, the significance of which attribute is somewhat obscure.

There are twenty-eight churches dedicated to her honour in England and one in London to SS. Anne and Agnes. In the Old English (*Sarum* use), Scottish, Roman, Spanish, and German calendars her day is July 26th; in the Greek calendar, July 25th; and in the French calendar her day is July 28th.

**ANNEX.** In architecture, a term used to designate a building of a subordinate description added to or attached to a main structure. In this country the term is usually applied to buildings of a temporary character;



but the French architects use the word to signify permanent buildings which are subordinate to any main building. They speak of farm annexes and stable annexes, the latter alluding to such adjuncts as the harness-room, hay-lofts, coach-house, &c.

**ANNULAR.** Having the form of a ring, or pertaining to a ring. A word prefixed to certain architectural terms to denote that the objects alluded to assume the shape of rings.

**ANNULAR MOULDING.** A term employed by architects to denote any description of moulding which is in the form of a ring, or which surrounds a cylindrical body, as the mouldings of the circular base of a column, or those which are introduced on the shafts of pillars in certain periods of mediæval architecture. (See *Annulated Column*.)

**ANNULAR VAULT.** A vault which springs from two walls, circular on plan, and placed concentrically. This term, for want of a better and more expressive one, is also applied to a vault which is carried by a circular wall and a central pillar, or to a vault of a circular staircase which ramps from the central newal to the surrounding wall. The French architects, who are certainly much better supplied with architectural terms than we are, in addition to the general term *voûte annulaire*, sometimes use the designation *berceaux tournants* for vaults supported on concentric walls, and *voûte sur le noyau* to that which springs from the central pillar and a circular surrounding wall.\*

**ANNULATED SHAFT.** The shaft of a pillar which has a projecting annular moulding introduced in its centre, or at different stages of its height, dividing it into two or more parts. The term is also applied to a detached shaft which is clasped with a metallic ring for the purpose of linking it with another shaft or fixing it to an adjacent wall or support; as in certain pillars in the nave of Westminster abbey.

Annulated shafts were very frequently introduced both by the architects of England and France during the latter part of the twelfth and the beginning of the thirteenth centuries; sometimes standing perfectly free, but much more frequently grouped together or placed against a wall, to which

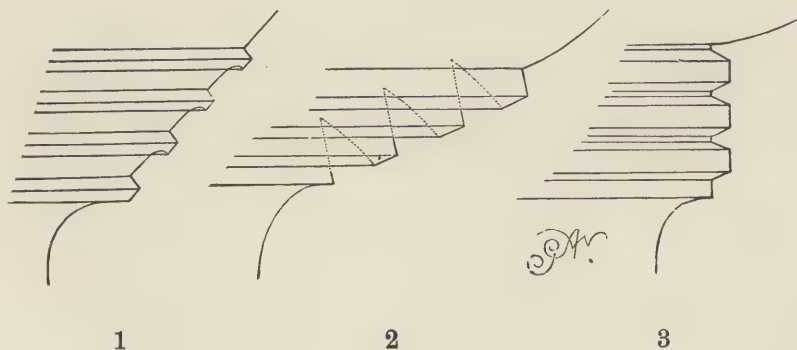
\* "Voûte en berceau qui porte sur deux murs circulaires concentriques; telles sont les voûtes qui dans les églises contournent le chœur arrondi en abside; les ouvriers désignent ces genres de voûtes par le nom de *berceaux tournants*. Si le point d'appui intérieur se réduit à un seul pilier rond et central autour duquel tourne la voûte et cela sans discontinuité, on la nomme *voûte sur le noyau*; citons comme exemple la voûte de l'hôtel Colbert, à Paris, à l'angle des rues de l'ancien hôtel Colbert et de la Bûcherie; plusieurs édifices antiques possèdent des voûtes annulaires: le mausolée d'Adrien (aujourd'hui fort Saint-Ange), quelques tombeaux de la voie Appia. Parmi les édifices modernes possédant des voûtes annulaires, citons la voûte du premier étage de la halle au blé à Paris."—*Dictionnaire raisonné d'Architecture*. E. Bosc.



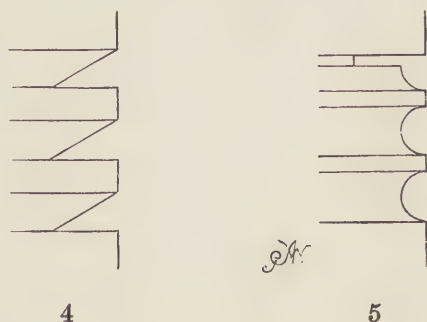
they were attached by their *bagues*,\* as in the clustered columns of Laon cathedral. For further particulars and illustrations we must refer our readers to the article *Bague*.

**ANNULET.** A small projecting member, circular on plan, and usually square or angular in section, applied to the surface of a cylindrical object or annular moulding, upon which it shows itself distinctly. The term is usually applied to the three, four, or five projecting members, under the echinus of the Greek Doric capital; and to those small members formed by annular sinkings on the hypotrachelium of the column.

The number and form of the annulets differ; five, as in the capitals of the temple of Minerva, however, being the greatest number known to have



been introduced by Classic architects. The accompanying sections show the three most important forms they have assumed when placed under the echinus. Fig. 1 is from the Temple of Theseus, at Athens; Fig. 2

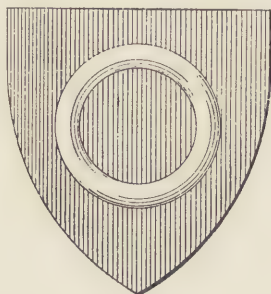


from the temple of Corinth; and Fig. 3 from the Doric Portico, at Athens.

\* This is the term employed by French architects to designate the horizontal member of the shaft which carries the annular mouldings, or the ring of metal we have above alluded to; we have adopted it in preference to the rather incorrect and ambiguous term *BAND*, commonly used by English architects for this detail. (See *Band*.)

Two varieties of the annulets of the hypotrachelium are given in Figs. 4 and 5; the former is from the temple of Corinth, and the latter from the temple of Apollo, at Bassæ. Annulets are also found in certain Greek bases, as in those of the Erechtheum, at Athens. The terms FILLET, ARMILLA, and LISTEL are sometimes used instead of ANNULET.

ANNULET, in heraldry, a circular ring, employed as a charge (example—*Gules, an annulet, argent*). This annulet is added to arms for a difference,

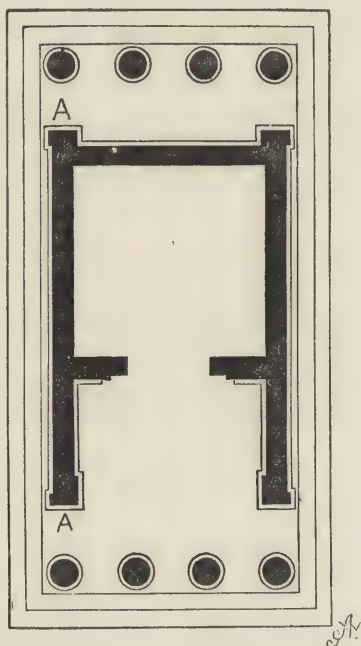


when it denotes the fifth son of the house. (See *Differences*.)

**ANTAE.** The term employed to designate the description of pilasters which terminate the ends of the side walls of a Greek temple which extend into the pronaos or posticum. In amphiprostyle temples, the antae were usually narrower on their outer face than in front or towards the adjoining column, as at A A Fig. 1—the plan of the Ionic temple on the Ilissus, where their outer faces are only about one-third that of their front and inner faces. In the posticum of this temple the antae project half their width from the back wall of the cella. The reason for this great reduction of the outer face has not been satisfactorily explained, but in all probability the Greek architects found that if they gave the antae their full width on their outer faces they would appear unduly heavy, and accordingly very unsatisfactory to the eye. The Roman architects, however, did not accept the practice, for we find, in the temple of Rome and Augustus, at Pola, the antae with their three faces the full width. These are remarkable in another way, being fluted, while the adjoining columns are plain. When no columns were introduced between the inner faces of the antae, those faces were sometimes similarly treated to the outer ones, appearing only about one-half the width of the front, as in the Propylæa, at Athens. The plan of this building, given in *The Antiquities of Athens*, by Stuart and Revett, may be satisfactorily consulted with reference to the treatment of the anta in different positions.

Antae usually diminish slightly in width upward, sufficient to impart to them a feeling of lightness, but are not diminished to the same extent as their attendant columns. In Greek buildings they carry capitals which are, in all cases, much lighter and entirely different in detail to those of the columns; and in some cases have bases, while the columns have none;

an instance of this is supplied in the Doric temple of Theseus. In Ionic buildings the bases of the antae and columns are similar, as in the Erechtheum. The antae of the temple of Rome and Augustus have Corinthian capitals, designed to match those of the columns.



1

The term has been used by certain authors and architects to designate other architectural features, such as the massive piers at the angles of Egyptian temples, square unornamented piers at the sides of a large opening, or the inner plain faces of jambs of doorways; but the above signification is the correct one, sanctioned by Vitruvius, and universally accepted by English architects.

**ANTE.** The Latin preposition, signifying "before" or "preceding." Sometimes prefixed to an architectural term for the purpose of designating a certain portion of a building which leads to or precedes the part indicated by the simple term. Thus, an anteroom is an apartment preceding a room of greater importance and through which it is directly approached.

**ANTECABINET.** An apartment or waiting-room preceding the cabinet or private audience-chamber of a royal personage, nobleman, or statesman. It is usually of large proportions, forming a hall of assembly, and, by the French architects, is sometimes called by that name (*salle d'assemblée*). The antecabinet is an apartment of considerable importance,



and, from its position and uses, should be carefully designed and richly decorated and furnished.

**ANTECAPITULUM.** A late Latin term, applied, according to Ducange, to the bay or portion of a monastic cloister immediately in front of the entrance to a chapter house. The vestibule which leads to a chapter house, as that which opens from the cloister at Chester cathedral, was probably designated by this term.

**ANTECHAMBER.** A term generally used in England to designate an apartment of moderate dimensions adjoining a bedchamber, and through which it is approached. The French architects, however, do not limit its signification to this, but employ the word *antichambre*, as we do the term anteroom, to signify any subordinate apartment connected with and preceding another room devoted to business or entertainment.

**ANTECHAPEL.** The term sometimes applied to the unoccupied portion of a chapel which immediately precedes the part devoted to the celebration of the service and the accommodation of the worshippers, or the entire portion westward of the screen. The antechapel assumes different forms and dimensions in different edifices, being in some cases of such importance that it might almost be called a nave, as in King's College chapel, and in others little more than a vestibule. In numerous chapels it does not exist at all. In certain collegiate chapels it runs north and south across their west ends, somewhat similar to a transept, which, indeed, it would become if a nave were added. Examples of this arrangement, more or less modified, are to be seen in the chapels of Christchurch, Magdalen, Merton, All Souls, and Wadham colleges, at Oxford.

**ANTECHOIR.** The term used to designate a space, more or less enclosed, in front of the choir of a church; a portion of the nave adjoining the choir screen, and separated from the westward portion by a balustrade or railing. The Rev. M. E. C. Walcott, speaking of the northern development of the Lombardic style, says:—"The formation of the western apse, the construction of an eastern aisle, the development of the choir, the formation of the *ante-choir*, and the double gate at its entrance, with the altar of the Saviour, were probably innovations of the northern architects." In the plan of the abbey of St. Gall (see article *Abbey*, p. 13), the portion screened or railed in front of the eastern choir (a) is the antechoir.

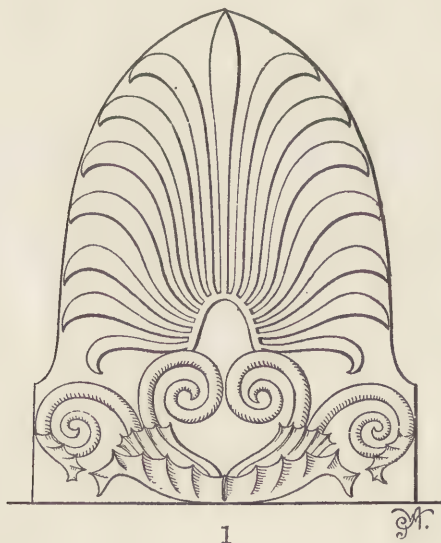
**ANTECHURCH.** A building of more or less importance, and resembling a narthex or large porch, erected westward of the nave in certain mediæval churches, as those of Cluny, Vézelay, Tournus, Charité-sur-Loire, Dijon, and Paulinzelle. In this country, the Cistercians built similar structures at Fountains and Beaulieu, and large antechurches existed at Sherborne and Glastonbury. Both the Clugniacs and Cistercians appear

to have considered the antechurch an indispensable feature of their plans. That of the great abbey of Cluny is a structure of five bays with ailes, approached by flights of steps between two square towers; at its east end is the great doorway, which gives access to the nave of twelve bays with four ailes. M. Viollet-le-Duc applies both the terms antechurch (*antéglise*) and narthex to this feature, and, speaking of those of Cluny and Vézelay, says:—"En avant de l'église cinq degrés conduisaient dans une sorte de parvis au milieu duquel s'élevait une croix de pierre, puis on trouvait un grand emmarchement interrompu par de larges paliers qui descendait à l'entrée du narthex, flanqué de deux tours carrées: la tour méridionale était le siège de la justice, la prison; celle du nord était réservée à la garde des archives. Il ne semble pas que les églises clunisiennes aient été précédées de porches de cette importance avant le XII<sup>e</sup> siècle. Le narthex de Cluny datait des premières années du XIII<sup>e</sup> siècle, ceux de la Charité-sur-Loire et de Vézelay ont été bâtis au XII<sup>e</sup>. A Vézelay, cependant, il existait un porche construit en même temps que la nef à la fin du XI<sup>e</sup> siècle ou au commencement du XII<sup>e</sup>; mais il était bas et peu profond. Il est difficile de savoir exactement à quel usage cette avant-nef était destinée; une nécessité absolue avait dû forcer les religieux de la règle de Cluny, vers le milieu du XII<sup>e</sup> siècle, d'adopter cette disposition, car elle se développe tout à coup, et prend une grande importance. A Cluny, à la Charité, à Vézelay, le narthex est un véritable église avec ses collatéraux, son triforium, ses deux tours. A Vézelay, le triforium se retourne au-dessus de la porte d'entrée de la nef intérieure, et devient ainsi une grande tribune sur laquelle avait été placé un autel au XII<sup>e</sup> siècle dans la niche centrale formant originairement l'une des baies éclairant le pignon occidental. Ce vestibule était-il destiné à contenir la suite des nobles visiteurs qui étaient reçus par les moines, ou les nombreux pèlerins qui se rendaient à l'abbaye à certaines époques de l'année? Était-il un narthex réservé pour les pénitents? Cette dernière hypothèse nous paraîtrait la plus vraisemblable, un texte vient l'appuyer; dans l'ancien pontifical de Châlon-sur-Saône, si voisin de Cluny, on lisait: 'Dans quelques églises, le prêtre, par ordre de l'évêque, célèbre la messe sur un autel très-rapproché des portes du temple, pour les pénitents placés devant le portail de l'église.' A Cluny même, près la porte d'entrée à gauche, dans le vestibule, on voyait encore avant la révolution, une table de pierre de quatre pieds de long sur deux pieds et demi de large, qui pouvait passer pour un autel du XII<sup>e</sup> siècle." And again, speaking of the church of Vézelay, he says, "Dans cette même église de Vézelay, vers 1160, on bâtit un porche fermé, véritable narthex ou *antéglise*, conformément à l'usage alors adopté par la règle de Cluny." The antechurch of Vézelay is of two bays, with ailes and galleries over, and with a gallery or tribune for an altar, carried across the bay next the doorway to the nave, at the level of the triforium galleries from which the tribune is approached. Stairs to the triforium galleries are placed at the west end. As M. Viollet-le-Duc has, in the above quotation, alluded to the probable uses of the antechurch, we need not make further conjectures here. (See *Porch*.)

**ANTECOURT.** The larger court, in palaces and other important buildings, which occupies a position in advance of the inner or principal court. The antecourt gives access to the principal court; and all the subordinate portions of the building open from it direct, or by means of passages.

**ANTEFIXUM.** (*Lat.*) This term, correctly speaking, signifies an ornament of terra cotta or other material, fixed in front of the frieze of an entablature; but it has been very commonly used to designate the ornaments which were introduced by the Classic architects to terminate the harmi, or joint tiles of a roof, at the eaves of a building. It has also been applied to the lions' heads introduced on the cymatium of a classic cornice. The French architects now use the term with all the above significations.

Antefixæ have been found in ancient Roman buildings attached to their friezes by leaden nails. They usually assumed the form of flat slabs, bearing ornamental designs in relief. Specimens of these are preserved in the British Museum, and display variety of design and skilful manipulation. Of the eave antefixæ several descriptions have been found in ancient Greek, Roman, and Romanesque buildings. Amongst the Greek examples, those of the Parthenon, the temple of Apollo at Bassæ (Fig. 1), and the Choragic monument of Lysicrates are the most beautiful. They are of marble, and



richly carved, and were evidently introduced for the purpose of relieving the severe horizontal line of the cornice, to which they served as an ornamental cresting. Roman antefixæ, in terra cotta, with short pieces of joint tile attached, have been found in this country, and in numerous places on the Continent; they show foliated designs or masks, as in one found at Chester.



Antefixæ were frequently introduced in early Christian architecture as terminations to the ordinary joint tiles, or to the larger hip tiles only. A characteristic example is supplied by the church of Sainte-Madeleine de Béziers (Hérault), where the hips, covered with stone, terminate at the cornice in square antefixæ, decorated on the face with interlaced ornament.\*

The French architects sometimes apply the term *antéfixes* to the crosses which surmount the gables of Romanesque churches; but the application is evidently incorrect. They are, in correct French nomenclature, *amortisements*.

**ANTEHALL.** The outer or subordinate hall of a large building, which precedes and gives access to the grand entrance-hall. The term has sometimes been applied to the large vestibule of a public hall, and to the apartment which is used as a waiting-room to an audience-hall in a palace.

**ANTEPAGMENTUM.** (*Lat.*) The term used by Vitruvius (Book iv., cap. 6) to designate the ornamental facing of the jamb of a doorway, the portion now commonly called the architrave. With the addition of the word *superius*, he uses the term to designate the horizontal architrave on the lintel or *supercilium*.†

**ANTEPENDIUM.** The late Latin term for the hanging in front of an altar or ciborium. (See *Altar-Cloth* and *Altar-Frontal*.) This word has occasionally been written ANTIPENDIUM, and that mode of spelling has been adopted by Pugin, who probably took as his authority the following passage in the Inventory of King's College chapel, Aberdeen.

"Pro majori altari 3 antipendia; 1, cui historiæ Divæ Virginis Mariæ, filis byssinis ac laneis sunt contextæ. 2, effigies apostolorum, Petri, Andreae, et Johannis continet. 3, pro quotidiano usu altaris B. Mariæ Virginis. Antipendia ejusdem altaris, viz., unum alba basense, cui divarum effigies et flores, filis laneis subtilibus bysso commixtis sunt contexti."

**ANTEPORTICO.** A portico of a subordinate description, placed in advance of the portico of a temple; and which gave access to the sacred inclosure in which the temple stood, as that of the temple of Ceres, at Eleusis. The term has also been applied by modern architects to a projecting porch placed in front of the blank wall of a cloister, as in some Italian buildings. The term, however, is very seldom used in any sense.

\* An illustration of one of these is given in M. Viollet-le-Duc's *Dictionnaire Raisonné de l'Architecture Française*, vol. ix., p. 324.

† "ANTIPAGMENTUM, is written instead of ANTEPAGMENTUM in the codices of the work by S. POMPEIUS FESTUS, *De Significatione Verborum*; and is one of the few instances in which the correct orthography of a Latin word is beyond the discernment of a commentator. In FESTUS, the passage is 'Antipagmenta, valvarum ornamenta, quæ *antis* adpanguntur id est adfiguntur.'"—*Dic. of Arch.*, Arch. Pub. Soc., Lond.

**ANTERIDES.** The term used by Vitruvius (Book vi., cap. 11) to designate conterforts or buttresses built for the purpose of strengthening a basement wall, and enabling it to withstand the pressure of the earth against its other side. Later writers have applied it to other objects, such as piers, pillars, and shores.

**ANTEROOM.** An apartment opening from a vestibule or staircase, and preceding another and more important room, which may either be a second anteroom or a room for reception or entertainment.

Prior to the present century, anterooms were only introduced in palaces and mansions; and they were more common in Continental than in English buildings. In moderate sized French mansions (*hôtels*) the anteroom usually preceded the dining-room (*salle à manger*), connecting it with the entrance vestibule; while in the houses of the citizens, the dining-room opened direct from the vestibule without the intervention of anything of the nature of an anteroom. In palaces and large mansions of the nobles the anteroom which opened from the vestibule was frequently followed by one or even two others, which, by way of distinction, were designated waiting-rooms (*salons d'attente*). The first anteroom was generally a comparatively plain apartment in which the servants waited; visitors, according to their rank, being ushered into the second or third anteroom to await their admission to the audience-chamber or banqueting-hall. The decorations and furniture of the *salons d'attente* were much richer than those of the first anteroom. A large stove, buffets, and plain seats usually formed the entire fittings of the latter apartment, the *salons d'attente* having ornamented fireplaces and more expensive furniture, to mark their greater privacy and importance. In Italian palaces, anterooms are, as a rule, both larger and more numerous than in those of France and other countries.

In modern buildings anterooms are frequently introduced, and, although they are not devoted to the same purposes as in the old times, they continue to be of great utility and convenience, and impart much dignity to suites of rooms. An anteroom is frequently placed between two important rooms, with which it communicates by folding doors; and, opening from a vestibule, hall, or grand staircase, it is appropriately used for announcement and reception, as in the fine suite of entertaining-rooms in the Town Hall of Liverpool, where the anteroom is directly approached by the grand staircase, and communicates with the two drawing-rooms which serve as inner anterooms to the banqueting and ball-rooms.

**ANTESOLARIUM.** The late Latin term used to designate a portico, verandah, or some such projecting structure, in front of the solars or apartments of a mediæval dwelling-house, such as those which are shown attached to the Abbot's lodging in the plan of the Abbey of St. Gall. (See plan in article *Abbey*, page 13, and *Abbot's Lodging*.)

**ANTETEMPLE.** The term which has occasionally been used to designate the nave of a cathedral or large church. It is now seldom, if ever, employed in architectural terminology.

**ANTEVANNA.** The late Latin term for a wooden roof or projecting weather-guard placed, during the middle ages, over windows, doors, or the openings of street shops. An open pent-house. The term is also written ANTEVENNA and AUVANNA.

**ANTHEMION.** There exists considerable uncertainty with reference to the true signification of the Greek term (*ἀνθέμιον*), different authors pronouncing it to designate a spiral line introduced in the decoration of columns; the Ionic volute; and the honeysuckle, palmette, or fleuron enrichment introduced in the necking of certain columns of the Ionic order, as in those of the Erechtheum, at Athens.

The latter signification has gained most favour with English architects, and the term is commonly used at the present time to designate that description of ornament wherever it is applied.

**ANTHONY, ST.** Of Egypt, abbot and confessor, sometimes called Anthony the Great or the Hermit. Representations of this saint are very common in Christian art; and his Temptation, a subject taken from his legendary history, is frequently met with.

St. Anthony was born, of noble and wealthy Egyptian parents, at Coma, in the neighbourhood of Heracleopolis, in the year A.D. 251. His parents were Christians of great repute, and carefully instructed their son in the principles of their faith, thus laying the foundations of his after life of sanctity and devotion. At the age of eighteen Anthony found himself an orphan, and the possessor of all his father's riches. Bereft of his loved and honoured guides and advisers, he soon became troubled with the responsibilities of his wealth; and, with a desire to counteract their influence, sought strength in religious exercises. His final resolution to leave the cares and temptations of the world is attributed to his having heard, on two occasions, as he entered different churches to seek direction by prayer, the following passages of Scripture:—"Every one that hath forsaken houses, or brethren, or sisters, or father, or mother, or wife, or children, or lands, for my name's sake, shall receive an hundredfold, and shall inherit everlasting life;"\* and, "If thou wilt be perfect go and sell that thou hast, and give to the poor, and thou shalt have treasure in heaven."† Accepting these words as directions from God in his perplexity, the young man went and sold all he possessed, distributed the money to the poor, and, without even providing a change of raiment for himself, sought retirement amongst some hermits who had devoted themselves to a religious life apart from the cares and distractions of the world.

\* Matt. xix. 29. † Matt. xix. 21.



Now, his legend tells us of his great sanctity and self-denial, so perfect, indeed, as to provoke the devil to resort to extraordinary temptations to secure his downfall. Accordingly, all the allurements of the senses were tried in succession, and the saint subjected to trials which required all his fortitude and strength of soul to withstand. By constant prayer, however, all were overcome, and Satan was vanquished. Twice again did the evil one essay his ruin, trying by pain and fear to shake his faith, but all in vain. In suffering and misery the saint withstood the repeated attacks, and conquered. He now went further away from mankind, and shut himself up in a cave, which became his solitary dwelling for twenty years. At the age of fifty-five he left the cavern; and, with a spirit purified and strengthened by long fasts, vigils, and prayers, and a body miraculously sustained through all its trials and mortifications, he again appeared before his fellow-men, and wrought amongst them his great Christian work. So perfect was he in all the saintly virtues, and so eloquent in behalf of the religious life, that it is stated that at one time his converts, who had become hermits under his guidance, numbered upwards of five thousand.

He presided over his community in the desert until he was ninety years of age, having lived a secluded life for seventy-five years. The thought of his long self-imposed solitude and denial lifted up his heart with a feeling of pride, destined, however, to be short-lived, for in a vision he was informed that there was one named Paul who was holier than he, and who had served God in solitude and penance for ninety years. When he awoke he set out on a journey across the desert to find Paul, and after three days' weary travelling, he came to the dwelling of the aged hermit, a cavern amidst high rocks, shaded with palm trees, and beside a flowing fountain. After some hesitation Paul admitted Anthony, and lovingly embraced him as a brother in God. Here, seated beside the fountain, the two venerable hermits were fed by the raven which had brought bread daily to Paul for sixty years. After Anthony had rested and refreshed himself with the miraculous food and holy conversation, Paul said unto him, "Brother, our Heavenly Father hath sent thee here to receive my last breath and to bury my aged body. Return, therefore, and bring hither the vesture given thee by the holy bishop Athanasius, so that thou may'st wrap my body in it for the grave." Full of wonder at Paul's superhuman knowledge of the gift of the vestment, Anthony hastened to his monastery, and, taking the cloak, returned immediately to Paul. He was too late, however, for on entering the cavern he found him dead, in the posture of prayer. At the burial of the saint, Anthony was assisted by two lions; these dug the grave which he was too infirm to dig. Wrapped in the cloak of Athanasius, Paul was laid in the desert, and Anthony departed.

Fourteen years after this event Anthony died, and was buried in a solitary spot, which he made his followers promise should never be revealed.

From the above legend artists have selected all the more important events for representation. In the ordinary portraitures the saint is usually

clothed in the black or brown habit of a monk, as the founder of monachism, and appears as an aged man, with a long white beard. He generally carries a crutch, to further denote his extreme age, a small bell, indicative of his power to exorcise evil spirits, and is attended by a hog or wild boar. The signification of the latter attribute has not been clearly made out; according to some authorities it alludes to his triumph over temptation, the hog being a common emblem of gluttony, sensuality, and uncleanness; others hold the attribute simply to denote his life of solitude, in which the beasts of the earth were alone his companions. This latter idea is evidently supported by the old lines, under a painting on a screen in Carlisle cathedral:—

Thy lybeth he in wildernes ~~XX~~<sup>xi</sup> yere and more  
Without ony company but the wylde boar.

And is further supported by the fact that two hogs are occasionally introduced, and have bells suspended round their necks. If the hog was intended as the representative of the demon of sensuality and gluttony, as Mrs. Jameson wishes us to believe, it would hardly carry the exorcising bell round its neck. Mediæval artists were always careful to preserve their symbolism.

Instead of the bell, St. Anthony occasionally carries an asperges, or rod for sprinkling holy water, which unquestionably is intended to signify his power of exorcising evil spirits.

In certain portraitures, and especially those executed by Greek artists, or under the influence of Greek traditions, St. Anthony bears upon his outer garment the *tau cross* T, commonly known as the cross of St. Anthony, introduced as the sign of the elect. (See *Cross*.)

In mediæval times the saint was held in great veneration as the special protector against fire; and accordingly he is sometimes met with represented with flames under his feet, as in a miniature in the *Heures d'Anne de Bretagne*.

Alluding to the historical representations from the life of the saint, Mrs. Jameson says:—"The subject called the 'Temptation of St. Anthony' is by far the most common. In the earlier pictures it is very simply treated: St. Anthony is praying in his cell, and the fiend, in shape like a beautiful woman, stands behind him; the saint appears fearful to turn his head. In the later schools, and particularly the Dutch schools, the artists have tasked their fancy to the utmost, to reproduce all the foul and terrible shapes, all the ghastly and obscene vagaries, which solitude could have engendered in a diseased and excited brain."

On the other scenes from his life, such as the meeting of Anthony and Paul, his return with the garment at the death of Paul, and his own death amidst a few of his dearest followers, it is quite unnecessary to enlarge here; we have said enough to give the student an insight into the intentions and motives of those works of art in which St. Anthony is the principal figure.

There are five churches dedicated to his honour in England. In the Roman, Scottish, French, Spanish, German, and Greek calendars St. Anthony's day falls on January 17th. The year of his death was A. D. 356.

**ANTHROPOMORPHISM.** This word signifies, strictly speaking, the heresy of the ancient sect called Anthropomorphites, or those who believed that the Supreme Being existed in a human form. The term has been introduced into the nomenclature of art for the purpose of designating the practice, so universal amongst the ancients, of representing deities in the forms of humanity. The absolute incapacity of the mind to realise anything endowed with visible shape and vitality more perfect than the human form, compelled the ancient artists to resort to anthropomorphism, or what may be called *humanisation*. This necessity of art, however, in no way tended to lower the ideal, nor did it imply any restrictions of the supernatural powers or attributes of the deities; and it is to anthropomorphism we are indebted for the highest efforts and the greatest achievements in figure sculpture.

Anthropomorphism is also met with in Christian art, although in a much more timid form than in Pagan. Previous to the tenth century very few attempts appear to have been made by artists to represent God the Father and the Holy Ghost in the human form, but from the beginning of the tenth century to the fifteenth they were frequently depicted anthropomorphous. (For particulars of these representations see article *Trinity*.)

**ANTI.** The Greek preposition signifying *opposite to* or *against*. It is occasionally prefixed to an architectural term, with the intention of denoting that the object alluded to is placed against or opposite to another of a similar nature; or with the view of designating an object which occupies a position opposite that signified by the term itself; thus an *antipodium*, according to Ducange, is a seat placed opposite to the podium of the clergy in the choir of a church. The addition of the prefix here does not denote a *podium* placed opposite to another, but a *seat* placed opposite to a podium. When the preposition is added to such terms as hall or staircase, it simply denotes a second hall or staircase occupying a position opposite to another of a similar description, and divided therefrom by a corridor, wall, or any other medium of separation.

**ANTICAGLIA.** (*Ital.*) The term occasionally used to individualise the smaller works of ancient art, such as bronzes, gems, weapons, household utensils, and articles of personal adornment.

**ANTICK.** A term used in art to designate a fantastic composition, in which men, birds, beasts, and foliage are introduced, combined in a manner contrary to nature. The ancients were very fond of these fanciful compositions, several examples of which are to be seen amongst the terra cotta bas-reliefs in the British Museum. The term is also applied to such works as the arabesques of Raphael.



**ANTICUM.** (*Lat.*) The space between the cella of a temple and the columns of its portico. The term is also applied to a front door in opposition to a door in the rear termed *posticum*; or, according to Elmes, to "a porch to a door southward." The term is sometimes written *ANTICA*.

**ANTIMINSION.** (*Gr.*) A piece of consecrated cloth laid upon an unconsecrated table, and upon which the chalice and paten are placed at the celebration of the Holy Eucharist. The antiminsion in the Greek Church is, in all essentials, similar in use to the portable-altar of the Latin Church. The Syrian Church commonly uses the antiminsion in the form of a slab of wood, and places it upon consecrated as well as unconsecrated altars. This term is frequently written *ANTIMENSIVM*, but in the Greek it is invariably *ἀντιμίνσιον*.

**ANTIMONY YELLOW.** A quiet-toned yellow, of a durable nature, prepared from antimony, which remains unaffected by sulphuretted or phosphuretted hydrogen. This colour is used both in oil and water, and also in enamel and porcelain painting.

**ANTIPODIUM.** The term applied, according to Ducange, to the seat placed opposite to and in rear of the podium, or reading-desk used by the priests, in the choir of a church.

**ANTIQUARIUM.** The name given to the room in an ancient Roman dwelling-house in which the proprietor kept and displayed his collection of curiosities and works of art.

**ANTIQUE.** The term commonly applied in architecture and the allied arts to works executed by the ancient Greeks, Etruscans, and Romans. We accordingly speak of an antique capital, an antique statue, an antique vase, an antique gem, &c. The term is not correctly applied to works of art which show any evidence of Christian influence, and therefore cannot appropriately be employed in speaking of works executed after the third century of our era. The word *ANCIENT* is frequently used instead of antique, but, as it has a much wider signification, it is not so expressive as the latter when applied to the refined works of Classic art. We may correctly call Egyptian, Assyrian, Norman, or Early English sculptures, *ancient*, but we cannot in strict nomenclature call them *antiques*\*; on the other hand, we are allowed to speak of an ancient Greek statue, or an ancient gem.

\* "By *ANTIQUES* we understand those works which have become, as it were, the *types* of human form, the representations of life in all its variety, which belong to true plastic Art, such as the works of the chisel, the mould—statues, bas-reliefs, and mosaics. In a wider sense we use the word *ANTIQUES* to express all the productions in the various plastic Arts of the Greeks and Romans, as distinguished from the Art of the remaining ancient and unclassical nations—Egyptians, Indians, etc., and also from all later and modern Art."—F. W. Fairholt, F.S.A.

When a work of art is simply spoken of as an antique, much more than its great antiquity is implied; it is intended that it should, under that term, be understood to have the refined element of perfect beauty, both of conception and execution, which characterises the finest works of the Greeks, and, subordinate only to them, the Roman artists. With the same intention the French use the expression *la belle antique*.

**ANTIQUITIES.** The existing remains of all ancient nations. This term is very commonly used with a more limited signification, being understood to particularly allude to the works of architecture and art executed at any time previous to the period of the Renaissance. The writers of the end of the last and the beginning of the present century used the term chiefly with reference to the artistic works of the Greeks and Romans, whom they looked upon as pre-eminently *the ancients*.

**ANTIQUO-MODERN.** The term applied by certain old writers on art to the works of the middle ages, distinguishing them thereby from those called antique, or the works of the ancient Greeks, Etruscans, and Romans.

The Italian term **ANTICO-MODERNO** is sometimes used in art nomenclature to individualise the style of painting which obtained during the latter half of the fifteenth century, or which extended between the time of Massaccio (died 1448) and Francia (died 1518). Paintings of this period present marked transitional characteristics, dividing the quaint and somewhat severe works of the early artists from the fully developed school of Raphael and the other great painters of his time.

**ANTITHALAMUS.** A term used by Vitruvius, in his description of the arrangement and parts of a Grecian house (Book vi., chapter 10), and generally understood to signify a secondary bedchamber placed opposite to the principal one, and divided therefrom by a passage or a part of the house called the *prostas*. In Gwilt's translation the passage in which the term occurs is as follows:—"On the right and left of the *prostas* are the bedchambers, of which one is called the *thalamus* and the other the *anti-thalamus*." The exact relation between the two apartments in the Grecian house has not been clearly arrived at by the commentators upon Vitruvius and other authorities on architectural matters. Certain writers consider the antithalamus to have been a bedroom occupied by the attendants of the person sleeping in the *thalamus*, while others hold it to have been a sort of private sitting-room for the occupant of the principal bedroom. M. Bose, in his *Dictionnaire raisonné*, rather favours the latter opinion in describing it as similar to the modern antechamber. We do not, however, agree with him, for the orthography of the word clearly denotes that the antithalamus is not placed in advance of the *thalamus* as an antechamber would be, but *opposite to it*, and, as described by Vitruvius, divided from it by the recess at the north end of the *peristylum* designated the *prostas*. Whatever uses

the thalamus and antithalamus may have been respectively put to, there can be little doubt that, according to the text of Vitruvius, they were apartments of similar size, symmetrically disposed on each side of a central recess opening from the inner court or peristylum. The term has also been written AMPHITHALAMUS.

**ANTITYPE.** That which is prefigured by a *type*. In Christian art, both the type and antitype are occasionally met with represented together, and the mediæval artists frequently adopted this expedient of conveying in a graphic manner to the popular mind the events of Old and New Testament history between which theologians discovered a connecting link. Thus the lifting up of the brazen serpent in the wilderness, and the crucifixion, were associated, the former being the type of the latter, which is accordingly the antitype.

An illustration of this is to be found in the *Biblia Pauperum*, a work of the fourteenth century.\* In the centre of the subject is a crucifix, with St. Mary and St. John; on the left hand is represented the Sacrifice of Abraham, and on the right Moses and the Brazen Serpent, both types of the Crucifixion. In addition to the *Biblia Pauperum*, which contains forty subjects or antitypes attended with their types, according to middle-age theology, the student may refer to another work, of about the same date, the *Speculum Humanæ Salvationis*, which contains fifty-eight types and antitypes.†

**ANTWERP BLUE.** A pigment similar in nature and properties to Prussian blue, but rather more brilliant in tint. It is used in the arts both as an oil and a water colour.

**ANTWERP BROWN.** A pigment prepared from asphaltum or bitumen and strong drying oil. The materials are combined by the application of heat and a grinding process. The addition of the oil to the asphaltum imparts a more durable character to it, and produces a compound less liable to crack than asphaltum in its simpler form.

**ANTYX.** (*Gr.*) In ancient armour, the term used to designate the metallic border or rim attached to shields formed of other and less durable materials, such as wicker-work or wood covered with skins of animals. The antyx was generally ornamented and secured to the shield by rivets or studs of metal. The term was, in a more general sense, applied to the margin or border of any object, and was commonly used to designate the strong rounded rim of the ancient Greek chariot.

\* The illustration alluded to is reproduced in *The History of Our Lord*, vol. 1, p. 28.

† The entire contents of both the *Biblia Pauperum* and the *Speculum Humanæ Salvationis* are given in *The History of Our Lord*, vol. ii. p. 417-428.



**ANUBIS.** In Egyptian mythology, the son of Osiris and Isis; and the god whose office it was to attend upon the dead, to superintend the laying out of the body, and secure its proper embalmment. He is represented with a jackal's head, wearing the combined crowns of upper and lower Egypt (see *Crown, Egyptian*), and carries in one hand a sceptre, and in the other the usual emblem of generation.

**ANVIL.** In Christian art, the emblem of St. Adrian, who was martyred by having his hands and feet cut off, while his wife was compelled to hold his limbs upon an anvil. In portraitures, St. Adrian is represented with an anvil in one hand and a sword in the other; carrying an anvil in his arms; an anvil by his side upon which is a hand chopped off; and an anvil upon which his wife, St. Natalia, is holding his limbs.

The anvil is also introduced as the attribute of workers in metal, and is accordingly given to St. Eligius or St. Eloy, bishop of Noyon, who was one of the most skilful goldsmiths of his time. He is represented with a hammer and an anvil, or standing by an anvil, as in the picture in the Florence Academy.

**APARTMENT.** This term, as commonly used in the English language, signifies a single room of any description. When written in the plural (**APARTMENTS**) it is understood to mean a suite of rooms, generally comprising one or more sitting and reception-rooms, with bedrooms, &c., attached, and with or without kitchen, pantries, store-rooms, and the attendant adjuncts. The French use the term in the singular (*appartement*) for the several rooms, bedchambers and kitchen offices constituting a complete habitation, which is practically the signification of our word in the plural.

The term is frequently qualified by the addition of other words: thus, **SLEEPING APARTMENTS** are bedrooms, with antechambers, dressing-rooms, bath-rooms, and all the other necessary appendages attached. **RECEPTION APARTMENTS** are sitting and entertaining-rooms, library, billiard-room, &c., with the requisite adjuncts, and means of access to all the rooms. **STATE APARTMENTS** are large and important reception-rooms, with anterooms, cabinets, banqueting-rooms, ball-room, concert-room, &c., arranged *en suite*, or in such relation to each other as to be approached by a central hall or grand corridor. State apartments properly belong to palaces or large mansions of the nobility. **PRIVATE APARTMENTS** are those rooms and offices which are set apart in palatial residences for the every-day accommodation of the proprietor, his family, and domestics; they form a complete residence, usually distinct from the state apartments, or those devoted to grand receptions or entertainments, and the lodgment of visitors. The term is also frequently used to designate a suite of rooms in any public establishment, occupied by an individual or a family, and practically disconnected from the rest of the apartments. The rooms occupied by the steward of a club or the matron of a charitable institution

are commonly called the private apartments of such establishments. **SERVANTS' APARTMENTS** are those rooms, with all their necessary appendages, arranged for the accommodation of the domestics in large dwellings or public buildings; they are usually understood to include all the rooms appropriated to the servants exclusive of the kitchen and its immediate adjuncts, the principal apartments being the servants'-hall, housekeeper's-rooms, and the entire bedroom accommodation. **OFFICIAL APARTMENTS** are those devoted in large public establishments to the transaction of the business connected therewith; they comprise the board-room, committee-rooms, waiting-rooms, and offices for the manager and his subordinate officers, clerks, &c.

Every description of apartment, when correctly designed, decorated and furnished, should assert in the clearest manner the uses to which it is devoted; and in groups or suites of apartments each one should be designed in just relation to the others, all being duly subordinated to the principal apartment both in scale and richness of decoration. For further remarks on the several apartments we must refer our readers to the descriptions under their proper names.

**APE.** In Christian art, the emblem of lust. It is frequently found in the grotesque sculptures and wood carvings of the middle ages, introduced with this symbolic signification. In miniatures of certain illuminated manuscripts, in which king David is represented gazing on the fair Bath-sheba, an ape is sometimes introduced in allusion to his sinful passion.

**APERTURE.** In architectural nomenclature, an opening in a wall of any size or shape for use or ornament. The term is most correctly used to designate any opening which extends through the entire thickness of the wall, as that constructed to serve as a doorway or window. Openings which do not extend through the wall are more properly designated recesses, niches, &c. The term aperture is strictly confined to the void, and has no relation to the wall which surrounds it, nor does it in its unqualified state imply any dimensions or shape. In describing any particular aperture, therefore, additional terms must be employed, such as **SQUARE APERTURE**, **CIRCULAR APERTURE**, **CUSPED APERTURE**, **ARCHED APERTURE**, **LINTELLED APERTURE**, &c.

**APEX.** (*Lat.*) In architecture, the term is used to designate the termination upwards of any conical or pointed feature, such as a pyramid, pinnacle, spire, &c.

In ancient Roman costume, the **APEX** was the name given to a spiked cap or headdress worn by the flamines and salii. The chief part of this was the spike, or pointed piece of olive-wood, which extended upwards from the crown of the head. It was surrounded at its base with fleeces of wool, and was held in its place by fillets only, or by a close-fitting cap tied under

the chin. The cap derived its name from the olive-wood spike, to which the term apex was properly confined. The cap, made of the skin of a white victim which had been sacrificed to Jupiter, and worn by the flamin dialis, had the apex of olive-wood. This cap was called the *albogalerus*. The term apex has also been used to designate the spiked top piece of certain mediæval helmets.

**APEX-STONE.** The top stone of a pyramid. In ordinary architectural phraseology, the term is applied to the large stone which terminates a gable, spire, or pinnacle, and upon which is worked the seat for the finial, cross, or any other description of terminal. Apex-stones are invariably of much larger dimensions than the ordinary stones used in the portion of the structure they surmount, for they have not only to add stability to the substructure by their statical pressure, but have also to support the terminal against the effects of the strongest gales which may reasonably be calculated upon.

**APHRODITE OR VENUS.** In classic mythology, the goddess of love and beauty. Keightley, in his *Mythology of Ancient Greece and Italy*, says:—"If a foreign origin can be assigned to any of the Olympians, it is to this goddess. The prevailing opinion is, that she is the Astarte<sup>1</sup> of the Phœnicians, and that her worship was introduced by that people into the island of Cyprus, and thence carried with them to Greece. This must, however, have been long before the time of Homer, who gives her epithets derived from the name Cyprus. It has also been very well observed,<sup>2</sup> that she seems to have obtained an office—that of presiding over love and marriage—which originally belonged to Hera, and a portion of which that goddess always retained, being at all times regarded as the patroness of marriage. The name Aphrodite may possibly be connected with Astarte; and could the mythus of Adonis be proved to be as old as the time of Homer, it would go a great way towards deciding the question." The most popular legend amongst the ancients, in connexion with the goddess, was that in which she is fabled to have sprung from the foam of the sea, caused by the falling of the genitals of Uranus therein, when cut off by the sickle of his wrathful son Kronus. Whether the goddess derived her name from this legend, the word *ἀφρός* (foam), suggesting Aphrodite; or whether the name of the goddess, derived from some other source, suggested the legend of the foam-birth, remains an unsettled question. The word *ἀφραινειν* (to become frenzied or mad) has been suggested as the origin of the name,<sup>3</sup> all love and passion being more or less wild infatuation or frenzy. But to resume the legend:—So soon as Aphrodite rose from the ocean she was placed in a beautiful shell, embellished with pearls, and wafted by Zephyrus to the island of Cythera in the Aegean, and from thence to

<sup>1</sup> "Astarte was the goddess of the moon. In Scandinavian mythology, Freya is the goddess of the moon and of love."

<sup>2</sup> Buttmann, *Mythologus*, i. 7.

<sup>3</sup> *Bell's New Pantheon*, Venus, p. 303.



Cyprus. She arrived in the month of April, and immediately on touching the earth beautiful flowers sprang up. The goddesses of the Seasons awaited her arrival, clothed her in celestial garments, and placed golden ornaments amidst her tresses, round her lovely neck, and as pendants in her ears. Thus attired, with the arch smiles with which she was born still lingering on her lips, she was conducted to the assembly of the gods, all of which loved her at first sight, and sought to win her favours. Here we may pause, for as this is a work devoted to art and not mythology, it is unnecessary to follow the goddess through her innumerable amours with both gods and mortals.

So much has been written about the ancient representations of Aphrodite that it is quite impossible to say anything new; instead, therefore, of essaying the task, we here give a quotation from *Bell's New Pantheon*;<sup>1</sup> which, though written in the end of last century, is much fresher than a great proportion of what has been written since:—"As Venus was the goddess of Beauty, of Love, and of Pleasure, it is no wonder that the poets should be lavish in describing her. Nor were the ancient sculptors and painters behind them when drawn by so inviting a subject. Phidias formed her statue of ivory and gold, with one foot resting on a tortoise; which was designed to show that women should not go much abroad, but attend their domestic concerns. This statue was at Elis. Scopas represented her riding on a he-goat<sup>2</sup>; and Praxiteles wrought her statue at Cnidos of white marble, half opening her lips with a smile.<sup>3</sup> Apelles painted her as just emerged from the sea, and pressing the water out of her hair. This production was reckoned the perfection of art.<sup>4</sup> It were endless

<sup>1</sup> *Bell's New Pantheon, or Historical Dictionary of the Gods, Demi-Gods, Heroes, and Fabulous Personages of Antiquity*. London. 1790.

<sup>2</sup> "Scopa's brazen Aphrodite Pandemos at Elis, sitting on a goat, formed a remarkable contrast to Phidias' Urania with the tortoise, which was placed beside it."—Müller's *Ancient Art*, p. 97.

<sup>3</sup> "Praxiteles worked chiefly in marble, and for the most part preferred subjects from the cycles of Dionysus, Aphrodite and Eros. . . . It was Praxiteles who in several exquisite statues of Eros represented in consummate flower the beauty and loveliness of that age in boys which seemed to the Greeks the most attractive; who in the unrobed Aphrodite combined the utmost luxuriance of personal charms with a spiritual expression in which the queen of love herself appeared as a woman needful of love, and filled with inward longing. However admirable these works might be, yet in them the godlike majesty and sovereign might, which the earlier sculptors had sought to express even in the forms of this cycle, gave place to adoration of the corporeal attractions with which the deity was invested. The life of the artist with the Hetærae had certainly some influence in promoting this tendency; many a one of these courtesans filled all Greece with her fame, and really seemed to the artist, not without reason, as an Aphrodite revealed to sense."—Müller's *Ancient Art*, p. 99.

<sup>4</sup> "Before all, however, ranks the great Apelles, who united the advantages of his native Ionia—grace, sensual charms, and rich colouring—with the scientific severity of the Sicilian school. To his richly endowed mind was imparted *charis*, a quality which he himself avowed as peculiarly his, and which serves to unite all the other gifts and faculties which the painter requires; perhaps in none of his pictures was it exhibited in such perfection as in his famous *Anadyomene*."—Müller's *Ancient Art*, p. 117. It is supposed that Apelles took his mistress, Campaspe, for his model in painting this picture, the beautiful woman given to him by Alexander the Great. The *Anadyomene* stood originally in the Asclepieion in Cos, and was

to enumerate the variety of attitudes in which Venus is represented on antique gems and medals ; sometimes she is clothed in purple, glittering with diamonds, her head crowned with myrtle intermixed with roses, and drawn in her car of ivory by swans, doves, or sparrows ; sometimes she has a flaming torch in her bosom, and holds a bow, with arrows tipped with pleasures and delights ; at other times she is represented standing with the Graces attending her, and in all positions Cupid is her companion. The statue called the Medicean Venus is the best figure of her which time has preserved. 'Venus,' says the author of Polymetis, 'in general has one of the prettiest, as Minerva has sometimes one of the handsomest, faces that can be conceived. Her look, as she is represented by the ancient artists and poets, has all the taking airs, wantonnesses, and graces, that they could give it. Her shape is the most exact and elegant imaginable, all soft, and full of tenderness. The fineness of her skin and beauty of her complexion were so exquisite, that it was the masterpiece even of Apelles to express it as it ought to be. Her eyes were either wanton, or quick, or languishing, or insolent, according to the occasion, and her face and all her air agreed with them. She is very frequently described too as having a treacherous insulting smile on her face ; but however she appears, or whatever she is doing, everything about her, and every little motion of her, is all graceful, bewitching, and charming. The Venus of Medici has often put me in mind of a passage in Statius ; for either the general tenderness and fine proportions of her whole make, seen all at once, take a great deal from the beauty of her face, or the head is really, as has been suspected by some, not of the same artist who made the body. As to the latter, it will ever be the standard of all female beauty and softness. When one looks on it, one is apt to make the same exclamation with the servant in Plautus. One might very well, with him too, insist particularly on the beauty of the breasts, which in the statue itself are the finest that can be conceived : they are small, distinct, and delicate to the highest degree, with an idea of softness much beyond what anyone can conceive that has not seen the original ; for all copies do her an injury, and prints more particularly ; and yet with all that softness they have a firmness too. The Venus of Medici, with all her fineness of shape, has what the Romans call *corpus solidum*, and the French the *embonpoint* : her waist, in particular, is not represented as stinted by art, but as exactly proportioned by nature to all the other parts of her body. Venus, in all attitudes is graceful, but in no one more than in that of the Venus of Medici, in which figure of her if she is not really modest, she at least counterfeits modesty very well. There is a tenderness and elegance in all her form ; her legs are neat and slender, the small of them

transferred to Rome by Augustus, and placed by him in the temple dedicated to Julius. It was almost totally faded in the time of Pliny ; and not a vestige of it has come down to modern times. It is mentioned with great praise by certain Roman authors, both in prose and verse. She is spoken of as just born from the sea foam, perfect in all her wondrous beauties of face and form ; and with the water, as glistening dew-drops, on her humid body ; distractingly lovely, and with a winning smile.



is finely rounded, and her very feet are little, white, and pretty. To return to the eyes and look of Venus. Her face is turned away a little from you; this single article has given several people occasion to observe that there are three different passions expressed in the air of the head of this Venus. At your first approaching her, as she stands in the fine apartment assigned to this figure in the Great Duke's gallery, you see aversion or denial in her look; move on but a step or two farther, and she has compliance in it; and one step more to the right they tell you turns into a little insidious and insulting smile, such as any lady has when she plainly tells you by her face that she has made a sure conquest of you. The moral of all this may be very true and natural, but I think it is not justified by the statue itself; for though I have paid perhaps a hundred visits to the Venus of Medici in person, and have often considered her in this very view, I could never find out the malicious sort of smile which your antiquaries talk so much of. But whether this sort of smile be really on the face of the Venus of Medici or not, Venus certainly was represented smiling in many of her figures of old: such probably were the figures of the Venus Erycina, whom Horace calls Erycina Ridens; and such the Venus Appius, whom Ovid frequently describes with a malicious sort of smile on her face, and as delighting in little mischiefs.—As Venus had a little insidious smile in some of her figures, so is she represented in a wheedling posture in others: such is the design on the reverse of a medal of Marcus Aurelius, in which Venus is begging some favour of Mars. It is inscribed Veneri Victrici, and so may teach us, by the way, that this goddess carries her point whenever she condescends to wheedle even the roughest of her admirers. There is a statue of Venus with Mars, in the Great Duke's gallery at Florence, exactly in the same attitude, and so, probably, were the figures of these two deities which stood anciently before the temple of Mars Ultor, at Rome. The goddess holds one hand round his neck, and the other on his breast, and seems enticing to grant her request; as the god, amidst all his sternness, has an air of complying with her. She is represented in the same manner with other people as well as Mars, both by the poets, and in the remains of the ancient artists. There is another way of representing Venus, not much to her honour, though very common among the Ancients; this one might call the Venus Desidiosa; and possibly some of the figures of this kind, which pass now with everybody for Venus, were originally meant for the goddess Desidia. . . . The Venus I am speaking of is represented as the Genius of Indolence, lying in a languid posture on a bed, and generally attended by Cupids, as ready to receive her orders, and bring her everything that she wants, that she may not be put to the intolerable fatigue of standing up upon her feet. It is this Venus who makes her appearance in one of the finest coloured pictures that is left us of the Ancients, that in the Barbarini palace at Rome; the hair of whose head may be compared with Guido's, as the colouring of the flesh puts one in mind of Titian. Part of this picture is lost, and part restored by Carlo Marat. . . . I have seen a very pretty representation of Venus yet more



indolent than this ; it is on an ancient sepulchral lamp. Not only Venus herself, but the Cupids about her are all fast asleep. . . . Indolence is the mother of Love in a moral sense, as Venus is the mother of Cupid in the allegorical ; it was therefore a very just thought to represent Venus under this indolent character. We meet with a character of Venus, on some particular occasions, quite opposite to this, and which seems to regard her rather as the goddess of Jealousy than as the goddess of Love. I do not remember ever to have seen any figure of her under this character, and I believe there is not any description of it to be found in any of the Roman poets before those of the third age, in which Valerius Flaccus and Statius have drawn two very terrible pictures of her. . . . It is on occasion of the cruel massacre, committed by the women of Lemnos upon their husbands, that we see Venus described, both in Flaccus and Statius, more like an infernal fury than the goddess of the softer passions : her very shape as well as her look is changed by them ; she appears large and strong, with a disturbed and furious air, in black funereal robes, and armed with a torch, with a sword, and with serpents, the distinguishing attributes of the Furies ; indeed, she is so like them, and so unlike herself, that were we to find her in this character on a relieve, one should most probably mistake her for an Alecto or a Tisiphone. Who would think of the goddess that polishes savages, and softens all the world, under so strange and so horrid a disguise ?”

According to Homer (Il. xiv. 214) Aphrodite wore an embroidered zone or girdle, which had the magic power of inspiring love towards the being who wore it. It is fabled to have been borrowed by Hera to inspire Zeus with languishing desires.

In the most ancient temples dedicated to Aphrodite, in the island of Cyprus, she was represented by a rude conical stone, the true signification of which is somewhat uncertain. Such an object might possibly be a phallic emblem, and, in combination with other attendant emblems, would not be altogether out of place in temples dedicated to the goddess of love and passion, who also presided over the generation of mankind.

In addition to the common appellatives, numerous other denominations or surnames have been given to this goddess. We here give the more important ones, with brief remarks as to their origin.

ACIDALIA, the goddess of love, generating inquietudes. According to some authorities, the name is from Acidalus, a fountain in the city of Orchomenos, where the Graces are said to have frequently bathed with her.

AMICA, the Athenian name, given to Venus as the active agent in joining lovers' hearts together.

ANADYOMENE, the name signifying *emerging from the water* ; the Marine Venus, to whom sacrifices were specially offered by sailors and others who escaped perils by sea. The great picture by Apelles was of this goddess.

ANOSIA, the unrelenting. This name was given to the goddess under

the conviction of her determined spirit of revenge towards all who seriously offended her. She is fabled to have destroyed a number of the Thessalians to avenge the murder of Lais in her temple; for this she was also called ANDROPHONOS, or the Homicide.

ARMATA, the denomination given by the Lacedemonians, who believed that it was through the instrumentality of Venus that their wives gained the victory over the Messenians when besieged by them.

CYPRIA, CYPRIS, or CYPROGENIA, from the island of Cyprus, which was sacred to Venus as the spot where she first landed after her ocean birth.

CYTHERA, CYTHEREA, or CYTHERIS, from the island of Cythera, in the Aegean sea, near to which Venus rose from the foaming waters, and to which she was first wafted. A magnificent temple was erected to her honour in this island, and dedicated to her under the title of APHRODITE URANIA, the Celestial Venus.

ERYCINA, from mount Eryx, in Sicily, upon which her fabled son, Aeneas, erected a temple for her worship.

GENETRIX, the name given to the goddess as the special deity presiding over generation; the goddess of lawful or wedded love. There is a statue of Venus Genetrix preserved in the Louvre, at Paris.

HORTENSIS, the denomination given to Venus as the goddess superintending the propagation of seeds and plants.

LIBENTINA. There was a temple in Rome dedicated to Venus under this title, in which the young women, when they reached maturity, consecrated their toys, and formally abandoned the occupations and amusements of childhood.

MARINA, given to the goddess as the sea-born. The Venus de Medici is a statue of the goddess in this character.

MELAENIS, MELANDIA, MELANIS, surnames of the goddess, given in allusion to the shades of night, which favour Love's pleasures and the happy meetings of lovers.

MERETRIX, the name given to the goddess because she was believed to have taught the women of Cyprus to sell their favours for money.

MIGNOTIS, a name expressive of the skill and power of Venus in the management of all difficult love affairs.

MYRTEA, the epithet derived from the myrtle-tree, which was sacred to Venus.

RIDENS, as the goddess of mirth and laughter. Venus was born laughing, and was accordingly frequently called the goddess of joy and mirth.

URANIA, the Celestial Venus, whose worship was strictly chaste. Phidias' statue, at Elis, was of the goddess under this character.

VERTICORDIA, the name given to her as the possessor of unlimited power over the heart. The Greeks called her APHRODITE EPISTROPHIA.

VICTRIX, the name given to the goddess as the conqueror of the human heart, which she unresistingly bends to her will by the power of love. It is as Venus Victrix she appears before Paris, and wins the golden apple,

and in the representations with Mars. Statues of this Venus are preserved at Naples and Paris; the former, known as the Venus Victrix, of Capua, is represented with a cupid; the latter in the Louvre, is known as the Venus Victrix, of Melos.

The attributes of Aphrodite are the dove, swan, sparrow, and the bird called iynx; the myrtle-tree, the apple, the rose, and a hand-mirror. She is also represented with a dolphin, two cupids (Eros and Anteros), and a vase belonging to the bath.

The following are the most important ancient statues in existence:—The Venus de Medici, Gallery at Florence; Venus of the Capitol; Venus Genetrix, Louvre; Venus of Arles, Louvre; Venus Callipygos, Naples; Venus Victrix of Capua, Naples; Venus Victrix of Melos, Louvre; Venus of Ostia, British Museum; Venus (Townley), British Museum; Venus of Menophantus, Chigi Palace, Rome; Venus (crouching), Gallery at Florence; and Venus (repetition of the Venus of the Capitol), British Museum.

**APIARY.** A small house, shed, or covered stand, containing bee-hives. There is a great variety of opinion amongst bee-masters as to the best form and mode of constructing an apiary, but the differences are chiefly confined to details, which are only diverse means of arriving at one result, namely, a construction which will conveniently hold the number of hives required, will amply protect them from the rain and gales, and the extremes of heat and cold, and will be the least liable to admit and harbour unfriendly insects, such as spiders, wasps, etc. The ordinary bee-houses commonly consist of a wooden shed, raised a short distance from the ground on legs, open altogether in the front, closed at back and ends, and covered with a sloping roof of wood or thatch. A great improvement upon this simple affair is arrived at by having the back made to open in two or more doors, and the front enclosed by fall-down shutters, provided with oblong openings at their lower edge, next the landing-board, for the entrance of the bees. The hives should be placed in one tier, and the house made large enough to admit of its being readily brushed out without disturbing the hives.

Probably the most convenient, efficient, and inexpensive apiary yet introduced is that described by *The Times* Bee-master.\* “The shed I prefer is as follows:—Let it be twelve feet six inches in length, six feet in height, and two feet six inches in depth. Let it be made of good, strong, smooth deal. Divide it into six equal compartments, divided off from each other. Let the roof also be made of smooth deal, covered first with Croggon’s patent felt; and laid over the felt, and nailed down, let there be zinc plates, projecting six or eight inches in front. Let an opening three inches wide extend along the front from end to end, with a continuous landing-board projecting beneath it, and sloping down at an angle of twenty-five degrees.

\* *Bee-keeping*, by “The Times” Bee-master. London, 1864.



The floor should be about a foot or eighteen inches above the level of the ground, and perfectly smooth. Behind let there be three doors, with hinges attached to the floor, falling back when open, and thereby forming a pleasant platform, when laid down and resting on the ground, for the bee-master to watch and study, and deprive, and otherwise fulfil his mission. I have found from experience that the smoother the surfaces of the bee-shed inside, the less they are liable to the operations of the spider, one of the greatest pests of bee-houses." To make this description, in the absence of drawings, rather more intelligible, we may add that the roof slopes towards the front, and hence its required projection there. We cannot help thinking that the roof should incline towards the back, to avoid, as much as possible, droppings falling on the landing-board. Neighbour's apiaries are so roofed. The "three-inch wide" opening above the landing-board is really a three-inch high opening, extending the whole length of the front, and filled in with six neatly-fitting shutters, one for every compartment. In the centre of the lower edge of each of these shutters a thin oblong piece is cut out to form the entrance-way for the bees to the enclosed hives. The back shutters only require to be about three feet high, the upper part being boarded up. The shutters should be secured by strong padlocks to prevent the hives being lifted by thieves.

With reference to the best position of an apiary, *The Times* Bee-master aptly remarks:—"I prefer three of these bee-sheds, located in different parts of my garden, to one very large shed with under and upper tiers of hives: this makes less likelihood of confusion in swarming. I do not like the sheds to be placed under large trees, the drippings of which tend to create damp. . . . Under and immediately around the hive should be closely-mowed grass. The front of the hive is best due south, and, if convenient, with an inclination to the east.\* . . . Do not place your bee-shed at a great distance from the house: bees are civilised and domestic." For full particulars relative to the construction and forms of the most suitable hives, not the least important parts of an apiary, we refer our readers to the manual we have above quoted from, where also will be found directions for the construction of water-vessels, feeding-pans, and the other accessories of an apiary.

APIARIUM is the name given by the Romans to the garden in which the apiary was placed.

APIS. In Egyptian mythology, the sacred bull. He was worshipped chiefly at Memphis, where a temple was erected in his honour, and a college of priests established to maintain his worship with full ceremonial. The bull-god is usually found represented in a natural form, and sometimes carries on his head a disc representing the moon, clasped by his horns, which are understood to represent the crescent at two days old. On his forehead is placed the sacred asp.

\* Richardson, in his Work on Bee-keeping, says a south-westerly aspect is best.

**APLUSTRE.** (*Lat.*) In ancient naval architecture, an ornamental appendage, constructed of wood, placed at the stern of vessels, and forming the highest portion of the poop. In the representations of ships, met with on bas-reliefs, coins, gems, and other works of antique art, the aplustre assumes several shapes, the most common being that of a group of curved members attached at a part near the vessel, and spreading fan-ways as they curve inwards over the gubernator. The point of junction between the stern-post and the aplustre is in nearly all cases shown covered with a circular disc or shield. The aplustre formed one of the characteristic ornaments introduced in the sculptured decorations of the temples dedicated to Neptune. It was also accepted as the emblem of a naval victory. Numerous representations exist in antique sculptures, as on the Trajan column. The term is sometimes written **APLUSTRUM**, and in Greek **APHLASTON** (ἄφλαστον).

**APOCALYPSE.** The mysterious scenes of the Revelation of St. John the Divine, as might be surmised, were not overlooked by the early and mediæval artists; and, notwithstanding the almost insuperable difficulties which beset their representation, they became favourite subjects after the eleventh century, and frequently appeared in the more elaborate schemes of church decoration. M. Viollet-le-Duc, who, it is to be regretted, does not devote more than fifteen lines to this important subject in his invaluable Dictionary, very justly remarks that "the Apocalypse does not lend itself to sculpture, but in revenge opens up a wide field to painting." We are not aware that anything approaching a complete series of Apocalyptic scenes has ever been attempted by the sculptors of any period, the most important work in this direction being that presented by the right-hand portal of the grand western triplet of Reims cathedral; here, although very incomplete, the Apocalypse is represented by about two hundred and sixty-five figures. In a late work (1541), the tomb of Jean de Langheac, bishop of Limoges, are several scenes, carefully sculptured in bas-relief. It is in the mural paintings, illuminated manuscripts, and stained glass of the middle ages, that we find scenes from the Apocalypse most frequently introduced. In the churches of the Eastern monasteries on Mount Athos and elsewhere the greatest profusion of paintings exists, and amongst them the series of Apocalyptic subjects are commonly to be found, all executed in one style and in strict accordance with the canons of Greek Christian art, which know no change. We are most fortunate in possessing a complete and perfectly reliable directorium of Greek art, written by a painter of Mount Athos, named Panselinos, in the eleventh century, but its possession only makes us regret that such an ancient work does not exist with reference to western Christian art, as practised during the culminating epochs of the middle ages. We can certainly, from the numerous examples still preserved at home and abroad, compile a tolerably complete summary of the modes of representing the scriptural and legendary subjects in favour amongst the sculptors and painters of the

middle ages ; and it is with the view of assisting towards so desirable a work that we devote so much space in the present dictionary to subjects which are purely artistic.

The perishable nature of mural painting has prevented any very important early works reaching our time in a satisfactory state ; and, indeed, only isolated examples of paintings executed on the walls of our western churches prior to the fifteenth century are in existence at all. In the crypt of the cathedral of Auxerre there appears to have been painted a fine series of subjects from the Revelation, but only two subjects are preserved.<sup>1</sup> In one of these is depicted God in Glory, surrounded by the evangelistic creatures, and having on His right and left candelabra with seven branches. In the other subject Christ is depicted mounted on a horse, and placed between four angels, also on horseback. These paintings are believed to have been executed at the close of the twelfth century. Paintings, of the beginning of the twelfth century, exist in the porch of the church of St. Savin, in Poitou, and display several scenes from the Apocalypse. We have not been able to ascertain if any remains of middle-age paintings of subjects from the Revelation have been discovered in the churches of this country. The only trace of anything approaching them exists in a fourteenth century painting in the chapter-house of Westminster abbey. Eastlake, in his *History of Oil Painting*, says of this work :— “ The general subject of this representation, therefore, is Christ, surrounded by the Christian virtues : but many particulars correspond with descriptions in the beginning of the book of the Revelation.” In the representations of Christ in Glory, and in the subjects which surround the great figures of our Lord, in the eastern ends of certain early churches in Italy, we often find some objects introduced which have been derived from the Apocalypse. For instance, in the ninth century mosaics on the eastern wall of the church of St. Prassede, at Rome, is depicted, in the centre above the arch of the tribune, the lamb lying upon a sort of altar, from the back part of which rises a small Latin cross ; seven burning lamps are arranged adjoining, three on one side and four on the other ; and on the same line, in the lateral spaces, are four angels, and the four evangelistic animals carrying closed books. Below, in the spandrels, are delineated the four-and-twenty elders, approaching with their crowns as if to cast them before the lamb. On the semi-dome of the tribune is a large standing figure of our Lord, with SS. Peter and Paul, and four other saints. Although there is no attempt here to give a literal rendering of the first scene of the Apocalypse, enough has been done to express the mysteries of heaven and the adoration of the lamb, as revealed to St. John. The most interesting series of Apocalyptic subjects, in the shape of mural and vault pictures, are those executed in mosaic in the western division of the interior of the cathedral of St. Mark, at Venice. It is a rather remarkable fact that, notwithstanding its Byzantine origin,

<sup>1</sup> Didron (1845).



the iconography of the cathedral of Monreale, near Palermo, does not comprise one subject from the Apocalypse.

We now come to the consideration of works in stained glass, and in them we find the most complete representation of the more important subjects from the Revelation. The great rose windows so frequently introduced by the French architects in their churches, presented, of all forms, those most suitable for the display of scenes which, though diversified, had a common relation to one central figure, and which, though numerous in themselves, formed but one scheme of revelation. The two most perfect rose windows of this description are the western one of the church of Notre Dame, at Mantes (Seine-et-Oise), executed in the thirteenth century, and the rose of the Sainte-Chapelle, at Paris, executed towards the end of the fifteenth century. Speaking of these interesting works, M. Viollet-le-Duc says that, in the Mantes rose, "the visions of St. John are reproduced with remarkable energy;" and in that of the Sainte-Chapelle "the same subjects are rendered with excessive delicacy." In the southern rose of the cathedral of Chartres the subject is the Glorification of Jesus Christ, and in it we find many features derived directly from the Apocalypse. A short description of this window is given later on, under Subject II.

In the remaining portion of this article we give the complete series of subjects or scenes which have been pictorially translated from the words of the Revelation; their modes of representation, chiefly according to Greek art, in relation to which the work of Panselinos is an absolute authority; remarks, where advisable, relative to the Latin examples and modes of treatment; and, lastly, the text from which both the Greek and Latin artists compiled their subjects. The student will, therefore, have no difficulty in following the artistic rendering of the Apocalypse from its beginning to its end.

**SUBJECT I.** The first subject, taken from the opening chapter of the Revelation,<sup>1</sup> was usually represented in close adherence to the text by both the eastern and western artists during the middle ages. According to the traditions of Greek art, it presents a cave or grotto in which the figure of St. John is seated, as if in an ecstasy, and intently gazing behind him at a vision which illuminates the dark recesses of the grotto. This vision consists of a figure of Christ, wearing a long white robe, girt about with a golden girdle, with seven stars in His right hand, and with a two-edged sword issuing from His mouth. Around the figure are seven golden candlesticks or lamps, and a bright radiance is represented as emanating

<sup>1</sup> TEXT.—I John, was in the isle that is called Patmos. I was in the spirit, and heard behind me a great voice, as of a trumpet, saying, I am Alpha and Omega, the first and the last; and, what thou seest, write in a book. I turned and saw seven golden candlesticks; and in the midst one like unto the Son of man, clothed with a garment down to the foot, and girt about the paps with a golden girdle. He had in his right hand seven stars: and out of his mouth went a sharp two-edged sword: and his countenance was as the sun shineth in his strength. The mystery of the seven stars which thou sawest in my right hand, and the seven golden candlesticks. The seven stars are the angels of the seven churches: and the seven candlesticks which thou sawest are the seven churches.—Rev. i. 9-20.

from His countenance. The whole is surrounded with clouds. In western art the treatment is in all essentials similar. The "two-edged sword" is, however, represented in two ways; at least the artists have adopted two readings of the text. In one, the sword is double-edged, and held in the mouth of the Deity, as in a stained-glass window in the cathedral of Bourges; in the other, two swords are introduced issuing right and left from the divine mouth, as in a sculpture inserted in one of the lateral walls of the cathedral of Notre Dame, at Paris. The single sword is usually represented proceeding towards the left, or the side opposite to the stars which are held by the right hand. Didron mentions an interesting example of the Apocalyptic sword, and the probable significance intended in its direction towards the left. This example is in the glass of the old collegiate church of Champeaux, near Melun. The subject is that of Christ judging the world, and the sword issues from the divine mouth towards the left hand, or the quarter of the damned; whilst towards the right, or quarter of the blessed, a branch, covered with lilies, proceeds from the mouth. The symbolism here is obvious.

SUBJECT II. The materials for this subject are taken from the fourth and fifth chapters,<sup>1</sup> and they are thus combined according to the directions of the Greek Church:—In the upper part of the composition is a figure of God the Father seated upon a throne, and bearing in His right hand a book sealed with seven seals. Extending below and around the throne is an expanse representing the sea of glass; and in front of the throne are placed seven burning lamps and the four symbolic creatures—tetramorphs, with six wings and covered with eyes. On each side are twelve aged figures, clothed in robes of white and wearing crowns of gold. These four and twenty elders are seated on golden thrones, and hold in their right hands golden vessels—the vials full of odours—and in their left harps. Before the throne, and in the centre of the composition, is delineated a lamb, with seven horns, seven eyes, and a wound in its side, and with its fore-feet placed on the book held by the Father; and under-

<sup>1</sup> TEXT.—I looked, and, behold, a door was opened in heaven. And immediately I was in the spirit: and, behold, a throne was set in heaven, and one sat on the throne. There was a rainbow round about the throne; and round about the throne were four and twenty seats; and upon the seats I saw four and twenty elders sitting, clothed in white raiment; and they had on their heads crowns of gold. And there were seven lamps of fire burning before the throne, which are the seven Spirits of God. Before the throne there was a sea of glass like unto crystal: and round about the throne were four beasts full of eyes before and behind. The first beast was like a lion, the second like a calf, the third had a face as a man, and the fourth was like a flying eagle. And the four beasts had each of them six wings about him; and they were full of eyes within. And I saw in the right hand of him that sat on the throne a book, sealed with seven seals. And I saw a strong angel proclaiming, Who is worthy to open the book, and to loose the seals thereof? And I beheld, and, lo, in the midst of the throne and of the four beasts, and in the midst of the elders, stood a Lamb as it had been slain, having seven horns and seven eyes, which are the seven Spirits of God sent forth into all the earth. And he came and took the book out of the right hand of him that sat upon the throne. And when he had taken the book, the four beasts and four and twenty elders fell down before the Lamb, having every one of them harps, and golden vials full of odours, which are the prayers of saints.—Rev. iv. 1-8; v. 1-8.



neath the throne is represented a large angel, winged, and with arms extended, as if "proclaiming, with a loud voice, Who is worthy to open the book, and to loose the seals thereof?"

The most important object in this complicated subject is the divine lamb; and in western art it is sometimes represented alone, with one or more feet placed on a book with seven seals, as in a miniature in a manuscript copy of the Apocalypse (thirteenth century), preserved in the Bibliothèque de l'Arsenal, at Paris, where the lamb is represented standing on three legs, the right fore-leg being placed on a book, supported on a low stand, and with seven lozenge-shaped seals on its upper cover. The lamb has seven twisted horns radiating from its head, seven eyes, one in the head and six in the neck, and a dripping wound in the side. In a thirteenth century window in the Cathedral of Auxerre, the lamb is represented standing upon the book with the seven seals. The sacred text supplies us with the symbolism of the seven horns and eyes; they are the seven Spirits of God — power, riches, wisdom, strength, honour, glory, and blessing.

A representation of the entire subject is to be found in late glass (1614), in a nave window of the church of St. Etienne du Mont. In the south rose of Chartres cathedral, the subject of which is the Glorification of Jesus Christ, certain features of the subject are incorporated. The contents of the window may be briefly described thus:—In the centre is a figure of Christ, seated on a throne, between two lights, and giving His benediction to the world with His right hand; in His left hand is a chalice. The first circle of medallions contains the four mystic animals, and eight angels with thuribles; the two other circles contain the twenty-four elders of the Apocalypse, seated on thrones, and holding instruments of music, and the vials filled with odours. The twenty-four elders are also to be seen, in the same cathedral, sculptured in the south porch; and in the west portal of the church of St. Denis, and the cathedral of Reims. Occasionally one finds the elders represented with different forms of stringed instruments, as the fancy or knowledge of the artist dictated.

SUBJECT III. This subject is taken from the first half of the sixth chapter,<sup>1</sup> and is, in Greek art, delineated thus:—A tract of mountainous country; in the foreground are figures of human beings, some lying prostrate, apparently dead, and others alive, but crouching in great terror. Above them is a man, seated on a white horse, carrying a crown and a bow. Behind him is another man, mounted on a red horse, holding a large sword.

<sup>1</sup> TEXT.—When the Lamb opened one of the seals, I saw, and behold a white horse; and he that sat on him had a bow; and a crown was given unto him; and he went forth conquering, and to conquer. And when he had opened the second seal, there went out another horse that was red; and to him that sat thereon was given a great sword. And when he had opened the third seal, I beheld, and lo a black horse; and he that sat on him had a pair of balances in his hand. And when he had opened the fourth seal, I looked, and behold a pale horse; and his name that sat on him was Death, and Hell followed with him.—Rev. vi. 1-8.



Behind him again is a third man, riding on a black horse, and holding a pair of scales. And lastly, the figure of Death, mounted on a pale green horse, and carrying a scythe.

These four dreadful horsemen, the instruments of the justice and vengeance of God, are, in western art, treated, as a rule, with close adherence to the sacred text; the last one, however, is occasionally portrayed in different shapes, amongst which, of course, a skeleton is included. Didron informs us that on the tomb of Jean de Langheac, at Limoges, where there are admirable sculptures of the four, Death is represented in the form of a female of unearthly thinness, with a bandage over her eyes. What authority the Greeks had for assuming the colour of the "pale horse" to be green it is difficult to imagine, for green has ever been the most obvious emblem of youth and spring life. The colour commonly employed, however, is a green of a sallow, sickly tone, probably intended to personify the pallid hue of death. In a window of the church of Saint-Martin-ès-Vignes, at Troyes, the third cavalier is mounted on a violet instead of a black horse; but, in ecclesiastical art, violet has ever been recognised as the equivalent of black; and it is obvious that the artist adopted it in his glass on account of its transparency; black glass would simply have produced a most inartistic opaque mass.

SUBJECT IV. This subject is confined to the opening of the fifth seal,<sup>1</sup> and is represented in the following simple manner:—An altar, and underneath small figures clothed in white—the souls of the martyrs—with their eyes and hands directed upwards; on each side are angels which have charge over them.

This subject was, as might be expected, a favourite one with Christian artists, for it was an unmistakable record of the glorification of the martyrs and those who suffered for the Faith. A beautiful sculpture of it is to be seen on one of the buttresses of the west portals of the cathedral of Reims, where the souls of the blessed are represented as little naked infants, without sex, holding their arms towards God.

SUBJECT V. The opening of the sixth seal<sup>2</sup> presented great difficulties to the mediæval artists, not only on account of the fearful scene it displays, but also from the imperative demands it imposed upon their limited powers of expressing motion. How were they to represent the heavens departing as a scroll when it is rolled together? We shall see.

<sup>1</sup> TEXT.—And when he had opened the fifth seal, I saw under the altar the souls of them that were slain for the word of God, and for the testimony which they held. And white robes were given unto them.—Rev. vi. 9, 11.

<sup>2</sup> TEXT.—I beheld when He had opened the sixth seal, and, lo, there was a great earthquake; and the sun became black as sackcloth of hair, and the moon became as blood; and the stars of heaven fell unto the earth; and the heaven departed as a scroll when it is rolled together; and every mountain and island were moved out of their places. And the kings of the earth, and the great men, and the rich men, and the chief captains, and the mighty men, and every bondman, and every freeman, hid themselves in the dens and in the rocks of the mountains; and said, Fall on us, and hide us from the face of him that sitteth on the throne, and from the wrath of the Lamb, for the great day of his wrath is come.—Rev. vi. 12–17.

The subject is, according to the directions of Panselinos, of Mount Athos, thus depicted :—Masses of mountains and rocks in deep gloom, with great crowds of men of all denominations, from the king to the slave, crouching as if hiding themselves in caverns and fissures of the rocks. Above, the sky resembling a scroll partially unrolled ; the sun as a black orb, and the moon of the colour of blood ; and stars shown falling upon the earth.

A magnificent painting of this subject decorates the west wall of the principal church of the Panagia-Phaneromeni, in the island of Kolouri (anciently Salamis). In it a large angel is depicted bearing the heavens as a long banner, upon which are painted the sun, moon, and stars, and appears in the act of rolling it together. In flat, decorative painting, where the chief aim of the artist is to record a fact or an event in the most direct manner—and not, as in some essays of modern art, to attempt to represent that which the human mind is incapable of realising—such simple expedients as were resorted to by the devout artists of old, which went no further than translating into form the written words of revelation, and showing a simple faith in every line, must be looked upon with respect, and not as ludicrous specimens of incapacity. Has an artist ever lived, or will one ever be born, who will be one whit more truthful or more expressive than the middle-age artists of Greece, in essaying to put on wall or canvas the opening of the sixth seal ; and, by masses of coiling, tumbling *clouds*, attempting to improve upon the written words :—“And the heaven departed as a scroll when it is rolled together” ?

SUBJECT VI. The text, from which this subject is taken,<sup>1</sup> has been almost literally translated into form by the middle-age artists. The earth is represented as a square, with the sea, and trees growing upon the land. At the four corners are placed personifications of the winds, near to which are four angels armed with swords, keeping the winds from blowing upon the earth. In the eastern quarter an angel is depicted borne upon clouds, carrying in one hand the seal of God,<sup>2</sup> and extending the other hand towards the angels which have charge over the winds. Underneath all this is another angel marking on the forehead a vast multitude of human beings.

Didron gives a very interesting note with reference to the several modes of representing the four winds, and the different names given to them. As his *Manuel d'iconographie Chrétienne* is now a very rare work, and few libraries in this country contain copies, we consider it advisable to give the note for reference.

“Le pastoral de saint Grégoire, manuscrit carlovingien qui est à l'évêché d'Autun, appelle les quatre vents en latin : *Oriens, Auster, Occidens, Aquilo* ; en grec :

<sup>1</sup> TEXT.—After these things I saw four angels standing on the four corners of the earth, holding the four winds of the earth, that the wind should not blow on the earth, nor on the sea, nor on any tree. And I saw another angel ascending from the east, having the seal of the living God : and he cried with a loud voice to the four angels, saying, Hurt not the earth, till we have sealed the servants of our God in their foreheads.—Rev. vii. 1-3.

<sup>2</sup> An illustration of the seal is given in article *Angel*, page 113.



*Anatolis, Missimbria, Dissis ou Dyssis, Arctos*. Ils sont en buste, ayant à la tête deux ailes élevées; ils soufflent de larges bouffées de vent. A Reims, dans un manuscrit de la fin du XII<sup>e</sup> siècle, on voit la personnification de l'air, touchant des pieds et des mains aux quatre vents qui sont nommés: *Eurus, Auster, Zephyrus, Aquilo*. Ce sont des têtes ailées et soufflantes; trois sont barbues et le Zéphyre seul est imberbe. On trouve dans les Annales archéologiques, vol. I., liv. II., une gravure et un article où sont dessinés et décrits ces quatre vents et cette personnification de l'air. Au couvent de Vatopédi, dans le mont Athos, les quatre vents sont peints à fresque dans un Jugement dernier, et portent le nom de *Ποιεύρις, Νότος, Ζέφυρος, Βορέας*. Le seul Notus est vieux et imberbe. Pour le Zéphyre, la vieillesse et la barbe peuvent lui convenir, quoique ce nom de Zéphyre rappelle un petit vent frais, matinal et naissant. Malgré tout, ce vent de l'occident, vent du point où le soleil se couche, où la journée vieille s'achève et meurt, le Zéphyre, peut avoir de la barbe et un grand âge; mais on comprend moins ces attributs donnés au Notus, au vent du midi.

"A la cathédrale de Reims, les vents ont la forme de masques antiques; ils ne sont ni en buste, comme sur le Pastoral de saint Grégoire, ni en tête, comme dans le dessin du manuscrit de Reims et la peinture du couvent de Vatopédi, mais seulement en face. Les anges qui tiennent ces masques, quoique ailés, ont été pris par certains antiquaires pour des représentations de sainte Véronique; ces gros vents joufflus et soufflant des tempêtes ont passé sans difficulté pour figurer la face de Jésus-Christ."

**SUBJECT VII.** This subject is taken from the latter half of the seventh chapter,<sup>1</sup> and is thus delineated according to Greek traditional art:—In the centre is a figure of the Eternal Father seated upon a throne, and before Him is the lamb opening the book of the Gospels, which rests on His knees. Round the throne are placed the four tetramorphs and the nine choirs of angels. Below the throne there is an immense crowd of people of all denominations, clad in white, and carrying palms in their hands. On each side of the throne are ranged the four-and-twenty elders; and near to them is depicted St. John, whose attention is directed towards the crown of saints by the elder nearest to him. The entire composition is surrounded with clouds, which confine the radiance issuing from the throne.

This subject is strictly the Adoration of the Lamb, in western art; and when represented the Father is seldom introduced in person; His presence is usually indicated by a hand issuing from clouds and in the act of blessing the lamb, which is the central object; or by the symbol of the Divine Spirit—a dove—as in the celebrated picture of the Adoration of the Lamb, by Van Eyck, preserved in the cathedral of St. Bavon, at Ghent.

**SUBJECT VIII.** The opening of the seventh seal was a difficult and rather complex subject even for the graphic skill of the mediæval artists; but, taking the directions of the Mount Athos master as an exponent of

<sup>1</sup> TEXT.—I beheld, and, lo, a great multitude, which no man could number, of all nations, and kindreds, and tongues, stood before the throne, and before the Lamb, clothed with white robes, and palms in their hands. And all the angels stood round about the throne, and about the elders and the four beasts. And one of the elders answered, saying unto me, What are these which are arrayed in white robes? And he said to me, These are they which came out of great tribulation, and have washed their robes, and made them white in the blood of the Lamb. Therefore are they before the throne of God, and serve him day and night in his temple.—Rev. vii. 9–15.



the most orthodox mode of rendering it, we cannot find fault on the grounds of any grave departure from the text.<sup>1</sup> It is thus represented :—A figure of the Eternal Father, robed in white, and seated upon a throne; near Him are seven angels bearing trumpets; and before Him another angel carrying a golden censer, with the smoke of the incense issuing from it. Above all these is the sky, with the sun and moon one third darkened; and a number of stars, one third of which are black. Underneath the censuring angel is another angel bearing the inscription, “Woe, woe, to the inhabitants of the earth when the trumpets of the remaining three angels shall sound.” Below the above composition are depicted the various results of the sounding of the first, second and third trumpets; waves mingled with fire, a mountain therein devoured with flames, ships and boats wrecked and engulfed; beyond, land, with trees and plants on fire, and a river, in the middle of which a large star has fallen, and on the banks of which men are lying dead, while others are represented drinking its bitter waters.

SUBJECT IX. The materials for this subject, which immediately follows the preceding, and is in reality a continuation thereof, are taken from the first half of the ninth chapter.<sup>2</sup> According to the Greek formula, it is thus depicted :—Clouds, below which is an angel, holding a key in his hand,

<sup>1</sup> TEXT.—When he had opened the seventh seal, there was silence in heaven about the space of half an hour. And I saw the seven angels which stood before God; and to them were given seven trumpets. And another angel came and stood at the altar, having a golden censer; and there was given unto him much incense, that he should offer it upon the golden altar which was before the throne. And the seven angels which had the seven trumpets prepared themselves to sound. The first angel sounded, and there followed hail and fire mingled with blood, and they were cast upon the earth: and the third part of trees was burnt up, and all green grass was burnt up. And the second angel sounded, and as it were a great mountain burning with fire was cast into the sea: and the third part of the sea became blood; and the third part of the creatures which were in the sea, and had life, died; and the third part of the ships were destroyed. And the third angel sounded, and there fell a great star from heaven, burning as it were a lamp, and it fell upon the third part of the rivers, and upon the fountains of waters; and many men died of the waters, because they were made bitter. And the fourth angel sounded, and the third part of the sun was smitten, and the third part of the moon, and the third part of the stars; so as the third part of them was darkened. And I beheld, and heard an angel flying through the midst of heaven, saying, Woe, woe, woe, to the inhabitants of the earth.—Rev. viii. 1–13.

<sup>2</sup> TEXT.—The fifth angel sounded, and I saw a star fall from heaven unto the earth: and to him was given the key of the bottomless pit. And he opened the bottomless pit; and there arose a smoke out of the pit, as the smoke of a great furnace; and the sun and the air were darkened by reason of the smoke of the pit. And there came out of the smoke locusts upon the earth: and unto them was given power, as the scorpions of the earth have power. And it was commanded them that they should not hurt the grass of the earth, neither any green thing, neither any tree; but only those men which have not the seal of God in their foreheads. And to them it was given that they should not kill them, but that they should be tormented: and their torment was as the torment of a scorpion, when he striketh a man. And the shapes of the locusts were like unto horses prepared unto battle; and on their heads were as it were crowns like gold, and their faces were as the faces of men. And they had hair as the hair of women, and their teeth were as the teeth of lions. And they had breastplates, as it were breastplates of iron; and the sound of their wings was as the sound of chariots. And they had tails like unto scorpions, and there were stings in their tails. And they had a king over them, which is the angel of the bottomless pit.—Rev. ix. 1–11.

looking down, and blowing a trumpet. Underneath is a deep pit, from which smoke ascends, obscuring the air and the sun, which is represented in the upper part of the composition. In the smoke is a star, fallen from heaven. Issuing from the pit and the smoke are animals with men's heads and women's hair; their teeth are like those of lions; they have golden crowns on their heads, and wear breastplates of iron. They have tails resembling those of scorpions, with stings at their ends; and they have wings in the form of shields. On each side of the pit are mountains, in the caves of which men are hiding themselves.

The treatment of this subject is of the greatest simplicity, and could not fail to bring to the mind of the observer the mysterious passage in the Apocalypse, of which it is a literal translation in form.

Although our space is very limited, we cannot resist the temptation to give here a brief description of a most interesting miniature of this subject, which is contained in a twelfth century manuscript *Commentary on the Apocalypse*, in the library of the late M. Ambrose Didot.

The miniature is a square, divided horizontally into three divisions; the upper one, representing the heavens, is studded with stars; the middle one represents the darkened air, and the lower one the earth. The principal object in the heavens is a large angel, looking downwards and blowing a trumpet; he is winged and invested with the nimbus. Close to him is a dark orb, the obscured sun. Underneath the sun, and in the earth, is a circular pit, vomiting smoke which ascends to the sun; and in the recesses of the pit is depicted a figure carrying a key, and alongside it the fallen star. Distributed over the remaining portions of the miniature are five figures of men in different postures, and five beasts, like frogs in shape, covered with scaly mail, with long tails and crowned heads. Each beast is delineated in the act of stinging one of the men with its tail. The whole composition is flat, quaint, and rude, but wonderfully graphic.

SUBJECT X. This subject is taken from the latter half of the ninth chapter,<sup>1</sup> and is thus treated in accordance with the directions of Panselinos:—The sky, under which is depicted the Eternal Father, robed in white, and seated upon a throne. Before Him a golden altar; and on His right hand an angel, looking down and blowing a trumpet. At the bottom of the composition is shown the earth and mountains, with four angels destroying human beings; and between the angels a crowd of soldiers on horseback,

<sup>1</sup>TEXT.—The sixth angel sounded, and I heard a voice from the four horns of the golden altar which is before God, saying to the sixth angel which had the trumpet, Loose the four angels which are bound in the great river Euphrates. And the four angels were loosed, for to slay the third part of men. And the number of the army of the horsemen were two hundred thousand thousand. And thus I saw the horses in the vision, and them that sat on them, having breastplates of fire, and of jacinth, and brimstone: and the heads of the horses were as the heads of lions; and out of their mouths issued fire and smoke and brimstone. By these three was the third part of men killed, by the fire, and by the smoke, and by the brimstone, which issued out of their mouths. For their power is in their mouth, and in their tails: for their tails were like unto serpents, and had heads, and with them they do hurt.—Rev. ix. 13-19.



wearing breastplates of the colour of fire, and helmets of iron. Their horses have lions' heads, and tails like serpents, terminating in heads, out of the mouths of which issue fire and smoke. Under their feet are men lying killed, while others are running away and looking behind them in great terror.

SUBJECT XI. This subject, which is not so elaborate in its composition as those preceding, is taken from the tenth chapter,<sup>1</sup> and is thus represented:—Above, the sky; beneath, land on one side and the sea on the other. A large angel, partly covered with a cloud, standing upright in the centre, with feet as of fire, the left placed on the earth and the right resting on the water. His face is radiant as the sun, and his head is surrounded with a rainbow issuing from the clouds: in one hand is a little open book, and the other is elevated towards heaven. Near the left foot, on the earth, kneels St. John.

Notwithstanding the simplicity and grandeur of this subject, we are not aware of any important example of it in western art. It illustrated no special dogma, nor brought prominently before the mind any pregnant action or event, and, accordingly, was unlikely to be selected for separate delineation in a treatment worthy of its inherent dignity.

SUBJECT XII. This subject is taken from the opening of the eleventh chapter,<sup>2</sup> and is thus depicted:—Interior of the temple, with an altar, and St. John measuring it with a rod; below, a winged beast wearing a crown—the beast of the bottomless pit. The witnesses, Enoch and Elijah, are ascending towards heaven on clouds. On each side of the temple are the houses of a city, partially destroyed, with dead men therein; and in the foreground are men, stricken with fear, lifting up their hands towards heaven.

SUBJECT XIII. The vision which followed the sounding of the last of the seven trumpets is one which lends itself to the highest powers of the mural painter; it is, in fact, a Glory, in which Jesus Christ is the central figure, and not the Eternal Father, as in the generality of the preceding

<sup>1</sup> TEXT.—I saw another mighty angel come down from heaven, clothed with a cloud: and a rainbow was upon his head, and his face was as it were the sun, and his feet as pillars of fire: and he had in his hand a little book open: and he set his right foot upon the sea, and his left foot on the earth. And the angel lifted up his hand to heaven, and sware by him that liveth for ever and ever, that there should be time no longer. And the voice which I heard from heaven spake unto me again, and said, Go and take the little book which is in the hand of the angel which standeth upon the sea and upon the earth.—Rev. x. 1-8.

<sup>2</sup> TEXT.—And there was given me a reed like unto a rod: and the angel stood, saying, Rise, and measure the temple of God, and the altar, and them that worship therein. But the court which is without the temple leave out and measure it not. And I will give power unto my two witnesses, and they shall prophesy. And when they shall have finished their testimony, the beast that ascendeth out of the bottomless pit shall make war against them, and shall overcome them, and kill them. And after three days and an half the Spirit of life from God entered into them, and they stood upon their feet; and great fear fell upon them which saw them. And they heard a great voice from heaven saying unto them, Come up hither. And they ascended up to heaven in a cloud. And the same hour was there a great earthquake, and the tenth part of the city fell, and in the earthquake were slain of men seven thousand: and the remnant were affrighted, and gave glory to the God of heaven.—Rev. xi. 1-13.



scenes. The subject is taken from the latter portion of the eleventh chapter,<sup>1</sup> and, according to the Greek formula, was represented thus:—Our Lord, above clouds, seated on a lofty throne, in a radiance of glory; the seven choirs of angels disposed in concentric circles around Him, and the four-and-twenty elders prostrated before the throne. On the right side of the throne is shown the interior of the temple, with the golden ark therein. Below the elders is a great crowd of the blessed, and lower still, are dark clouds discharging lightning and hail towards the earth.

SUBJECT XIV. This subject is taken from the twelfth chapter,<sup>2</sup> and, according to the writings of Panselinos, is thus delineated:—Upon a mass of clouds stands a figure of the Blessed Virgin, clothed in regal garments of purple, invested with wings, wearing a crown surrounded with twelve stars, and with her feet resting on the moon. Before her is a red monster, with seven heads, bearing seven crowns and ten horns; and with a long tail, near the extremity of which are many stars. From the mouth of the monster issues a great jet of water, which the earth is swallowing up. Near the Virgin are angels, bearing upwards on a veil an infant, invested with the divine nimbus.

The Greeks, as Didron very correctly remarks, are prompt in their symbolism, and apply all the attributes of the mysterious woman of the Apocalypse directly to the Virgin Mary, and in their representations of this subject they depict her without any disguise or surroundings of mystery whatever. In western art, however, the text is more closely adhered to, and in the representation of the woman no attempt is made to force the idea of the Virgin upon the mind of the observer. In investing the child of the woman with the tri-radiated nimbus—the special mark of the Godhead—the Greeks make him at once the Saviour, and so carry out

<sup>1</sup> TEXT.—And the seventh angel sounded; and there were voices in heaven, saying, The kingdoms of this world are become the kingdoms of our Lord, and of his Christ; and he shall reign for ever and ever. And the four-and-twenty elders, which sat before God on their seats, fell upon their faces, and worshipped God, saying, We give thee thanks, O Lord God Almighty, because thou hast taken to thee great power, and hast reigned. And the nations were angry, and thy wrath is come, and the time of the dead, that they should be judged, and that thou shouldst give reward unto thy servants the prophets, and to the saints, and them that fear thy name; and shouldst destroy them which destroy the earth. And the temple of God was opened in heaven, and there was seen in his temple the ark of his testament: and there were lightnings, and voices, and thunderings, and an earthquake, and great hail.—Rev. xi. 15–19.

<sup>2</sup> TEXT.—And there appeared a great wonder in heaven; a woman clothed with the sun, and the moon under her feet, and upon her head a crown of twelve stars. And there appeared another wonder in heaven; and behold a great red dragon, having seven heads and ten horns, and seven crowns upon his heads. And his tail drew the third part of the stars of heaven, and did cast them to the earth: and the dragon stood before the woman which was ready to be delivered, for to devour her child. And she brought forth a man child, who was to rule all nations with a rod of iron: and her child was caught up unto God, and to his throne. And there was war in heaven: and the great dragon was cast out into the earth. And when the dragon saw that he was cast unto the earth, he persecuted the woman. And the serpent cast out of his mouth water as a flood after the woman, that he might cause her to be carried away of the flood. And the earth helped the woman, and swallowed up the flood.—Rev. xii. 1–16.

their reading of the text. In the subject sculptured on the tomb of Jean de Langheac, already alluded to, neither the woman nor the child is invested with a nimbus; this work is rather late, however, for us to lay much stress upon the fact of its omission: symbolism had materially declined by the middle of the sixteenth century. In other instances the woman has a nimbus, while the child is without one.

As might be expected, the beast with the seven heads and ten horns has been represented in various ways. It was a fair subject for the ingenuity of artists, and the disposition of the seven heads, and the ten horns on those seven heads, were matters left entirely to their judgment or fancy. The beast was sometimes depicted with one large head, and six smaller ones issuing from the top of the neck: in such cases four horns were given to the large head and one to each of the smaller. When the beast was delineated with seven equal necks and heads, two horns were placed on each of the first three heads, and one horn on each of the remaining four. The heads of the beast are sometimes invested with nimbi, as in the glass of the church of Saint Nizier, at Troyes.

SUBJECT XV. This subject, taken from the first portion of the thirteenth chapter,<sup>1</sup> is represented thus:—On one side a tract of land, and on the other the waves of the sea. Issuing from the latter is a beast with seven heads and ten horns, with crowns upon them, and before it another beast, with two rams' horns on its head. On the land men are depicted prostrating themselves in adoration before the greater beast with the seven horns.

In the text of this subject we find two beasts mentioned, which make up the triad of fearful monsters mentioned in the Apocalypse; and, as two of them are described as having seven heads and ten horns, the student of Christian iconography must be careful not to confuse them in reading the significance of the scenes in which they are represented. M. Didron gives a valuable note on this subject, which we quote in his own words:—

“ Il y a, dans l'Apocalypse, trois monstres principaux et qu'il faut distinguer avec d'autant plus de soin qu'ils se ressemblent davantage. Le premier, c'est le grand dragon, nommé aussi le serpent, le diable et Satan (ch. xii., v. 9). Il est roux, il a sept têtes, sept diadèmes et dix cornes. De sa queue, il entraîne la troisième partie des étoiles du ciel. Celui-là est aux enfers ce que Dieu est au ciel, le Tout-Puissant, sans les ordres duquel rien ne se ferait. Il a deux lieutenants auxquels il délègue une partie de son pouvoir: l'un sort de la mer, l'autre de la terre. La bête de mer est la plus terrible; elle a presque autant de force que le dragon, et elle est aussi monstrueuse. Elle a sept têtes, dont une est blessée à mort, dix cornes, dix diadèmes. Des

<sup>1</sup> TEXT.—I stood upon the sand of the sea, and saw a beast rise up out of the sea, having seven heads and ten horns, and upon his horns ten crowns. And the beast which I saw was like unto a leopard, and his feet were as the feet of a bear, and his mouth as the mouth of a lion. And I saw one of his heads as it were wounded to death; and his wound was healed: and all the world wondered after the beast. And they worshipped the beast, saying, Who is like unto the beast? And I beheld another beast coming up out of the earth; and he had two horns like a lamb. And he exerciseth all the power of the first beast, and causeth the earth and them which dwell therein to worship the first beast.—Rev. xiii. 1-12.



noms de blasphème sont écrits sur ses cornes. Elle ressemble à un léopard; elle a les pieds d'un ours et la gueule d'un lion. Elle blasphème, combat les peuples et se fait adorer. L'autre, suppôt du dragon, est la bête de terre. Elle porte deux cornes semblables à celles de l'agneau. Elle parle comme le dragon; elle fait adorer la bête de mer. C'est évidemment un démon inférieur (ch. xiii. v. 1, 2, etc.). Toute bête à sept têtes, dont une est blessée ou qui porte dix couronnes, est la bête de mer; toute bête à une tête seulement et deux cornes est la bête de terre; toute bête à sept têtes, dix cornes, mais sept couronnes seulement, est la bête en chef le dragon."

SUBJECT XVI. The materials for this sublime subject are derived from the first half of the fourteenth chapter<sup>1</sup>, and are thus treated according to Greek traditional art:—A high mountain, upon the summit of which stands a lamb, invested with the divine tri-radiated nimbus<sup>2</sup>, and holding in one of its fore-feet the emblem of the Resurrection, a staff terminating in a cross, and with a small red banner attached. In the heavens is the Eternal Father, seated on a throne, at the four corners of which are the evangelistic tetramorphs, and on each side the four-and-twenty elders and crowds of angels holding harps. Extending from the heavenly host are numerous figures of saints and virgins clothed in white, and looking with adoration towards the lamb. Underneath this composition, are clouds and three angels; one bears an open book—the Gospel—and a scroll, with this inscription, "Fear God, and give glory to Him, for the hour of His judgment is come;" another, looking down and pointing to the city below, carries a scroll thus inscribed, "Babylon is fallen, is fallen;" and the third angel has another scroll, whereon is written, "If any man worship the beast, and receive his mark, the same shall drink of the wine of the wrath of God." At the bottom of the subject, is the earth and a city overthrown.

<sup>1</sup>TEXT.—I looked, and, lo, a Lamb stood on the Mount Sion, and with him an hundred forty and four thousand, having his Father's name written in their foreheads. And I heard the voice of harpers harping with their harps: and they sang a new song before the throne, and before the four beasts and the elders. And I saw another angel fly in the midst of heaven, having the everlasting gospel to preach unto them that dwell on the earth, saying, Fear God, and give glory to him; for the hour of his judgment is come. And there followed another angel, saying, Babylon is fallen, is fallen. And the third angel followed them, saying, If any man worship the beast, and receive his mark in his forehead or in his hand, the same shall drink of the wine of the wrath of God.—Rev. xiv. 1-10.

<sup>2</sup>In the work of Panselinos, the lamb is described as wearing a crown; but reference to Greek paintings proves that the divine nimbus is signified. On this subject M. Didron remarks:—"Chez nous, comme chez les Grecs, on confond la couronne avec le nimbe. Guillaume Durand (*Rationale divinarum officiorum*, lib. I., cap. iii.) dit: 'Jesus semper coronatus depingitur. . . . Verumtamen Christi corona per crucis figuram a sanctorum coronis distinguitur.' Durand, comme le Guide, donne donc le même nom au nimbe et à la couronne. Cependant, ces deux attributs sont complètement distincts pour la manière dont on les place et la matière dont ils sont faits. La couronne se met horizontalement sur la tête, que le nimbe environne verticalement; la couronne est un riche ornement d'orfèvrerie, et le nimbe un disque de lumière, une couronne immatérielle, un rayonnement de la tête. La couronne est un attribut purement humain, et se donne aux rois et aux princes; le nimbe est céleste: c'est une couronne symbolique et qui désigne la grandeur morale et la puissance religieuse. Chez les Grecs, on donne le nimbe à tout ce qui est puissant; chez nous, à peu d'exceptions près, on le réserve aux hommes vertueux, aux esprits célestes, aux personnes divines. Dans l'Eglise latine, le nimbe est à peu près exclusivement l'attribut de la sainteté.—*Manuel d'Iconographie Chrétienne*, p. 253.



SUBJECT XVII. This subject is derived from the words of the latter part of the fourteenth chapter,<sup>1</sup> and is represented as follows:—A layer of clouds, above which is seated a figure of Christ, crowned with a golden crown, and carrying in His hand a sickle, which reaches down through the clouds to the earth beneath. In the sky is a temple and altar, and issuing from it is an angel, looking and pointing towards Christ, and bearing in one hand a scroll, inscribed with the words, “Thrust in Thy sickle, and reap, for the time is come, and the harvest of the earth is ripe.” On the earth beneath is delineated an angel gathering grapes with his sickle, and casting them into a winepress, which yields blood instead of wine; and a third angel issues from the sanctuary of the temple, pointing towards the latter angel, and bearing an inscribed scroll, with the words, “Thrust in thy sickle, and gather the wine of the earth, and cast it into the winepress of the wrath of God.”

In Greek art the “sickle” in the hands of Christ is in the form of a scythe, but in Latin art it is generally in that of a reaping-hook, as in the rose window of the Sainte-Chapelle and the glass of the cathedral of Auxerre. The Greeks also give the angel who cuts the grapes a scythe, while in western art he is sometimes represented with a reaping-hook, and at others with a pruning-knife.

SUBJECT XVIII. This subject, probably the most complex of all the scenes of the Apocalypse, is taken from the fifteenth and sixteenth chapters,<sup>2</sup> and, according to the Mount Athos directorium, is thus depicted:—

<sup>1</sup> TEXT.—I looked, and behold a white cloud, and upon the cloud one sat like unto the Son of man, having on his head a golden crown, and in his hand a sharp sickle. And another angel came out of the temple, crying to him that sat on the cloud, Thrust in thy sickle, and reap: for the time is come for thee to reap; for the harvest of the earth is ripe. And he that sat on the cloud thrust in his sickle on the earth; and the earth was reaped. And another angel came out of the temple which is in heaven, he also having a sharp sickle. And another angel came out from the altar, and cried to him that had the sharp sickle, saying, Thrust in thy sharp sickle, and gather the clusters of the vine of the earth; for her grapes are fully ripe. And the angel gathered the vine of the earth, and cast it into the great winepress of the wrath of God. And the winepress was trodden without the city, and blood came out of the winepress.—Rev. xiv. 14-19.

<sup>2</sup> TEXT.—I saw another sign in heaven, great and marvellous, seven angels having the seven last plagues; for in them is filled up the wrath of God. And I looked, and, behold, the temple of the tabernacle of the testimony in heaven was opened: and the seven angels came out of the temple, having the seven plagues, clothed in pure and white linen, and having their breasts girded with golden girdles. And one of the four beasts gave unto the seven angels seven golden vials full of the wrath of God. And I heard a great voice out of the temple, saying, Go your ways, and pour out the vials upon the earth. And the first went, and poured out his vial upon the earth; and there fell a noisome and grievous sore upon the men which had the mark of the beast. The second angel poured out his vial upon the sea; and it became as the blood of a dead man. The third angel poured out his vial upon the rivers and fountains of waters; and they became blood. The fourth angel poured out his vial upon the sun; and power was given him to scorch men with fire. The fifth angel poured out his vial upon the seat of the beast; and his kingdom was full of darkness. The sixth angel poured his vial upon the great river Euphrates; and the water thereof was dried up. And I saw three unclean spirits like frogs come out of the mouth of the dragon, and out of the mouth of the beast, and out of the mouth of the false prophet. And the seventh angel

Mountains, at the base of which are a great number of men, some sleeping on the ground, while others are stricken down with plagues. In the middle of this scene is Christ seated on a throne; and below him are two beasts, one winged and crowned, and the other with seven heads. Out of the mouths of these monsters issue three impure spirits, in the form of frogs. Near them is a town in ruins; the sea and rivers of the colour of blood; and above them the sun, darting its burning rays upon them. Hail is shown falling from clouds. Above this scene is heaven, with the temple of the tabernacle, out of which issue seven angels, clothed in white, with golden girdles, and bearing cups. The first pours his cup on the earth; the second on the sea; the third on the rivers; the fourth on the sun; the fifth on the seat of the beast (the antichrist); the sixth on the river Euphrates; and the seventh angel pours his cup into the air.

**SUBJECT XIX.** This subject is taken from the seventeenth chapter,<sup>1</sup> and is thus depicted:—The tops of seven mountains, above which is a scarlet monster with seven heads and ten horns; and seated upon its back is the figure of a woman, wearing a triple crown, and dressed in robes of purple and scarlet, glittering with gems and gold. She holds in her right hand a golden goblet, which she presents to ten kings, who stand before her. Behind the beast is a great crowd of persons—the powers of the earth. Above the head of the woman are the words, “Babylon the Great, the mother of harlots and abominations of the earth.”

**SUBJECT XX.**—This subject is one of great grandeur, and has at all times taxed the graphic powers of the Christian artist. It is taken from the eighteenth and first part of the nineteenth chapters,<sup>2</sup> and is depicted

poured his vial into the air. And there were voices, and thunders, and lightnings; and there was a great earthquake. And there fell upon men a great hail out of heaven; and the plague thereof was exceeding great.—Rev. xv. xvi.

<sup>1</sup> **TEXT.**—And there came one of the seven angels and talked with me, saying unto me, Come hither. He carried me away into the wilderness; and I saw a woman sit upon a scarlet coloured beast, having seven heads and ten horns. And the woman was arrayed in purple and scarlet colour, and decked with gold and precious stones and pearls, having a golden cup in her hand full of abominations. And upon her forehead was a name written, MYSTERY, BABYLON THE GREAT, THE MOTHER OF HARLOTS AND ABOMINATIONS OF THE EARTH. The beast that thou sawest was, and is not; and shall ascend out of the bottomless pit. The seven heads are seven mountains, on which the woman sitteth. And there are seven kings: five are fallen, and one is, and the other is not yet come. And the ten horns are ten kings, which have received kingdom as yet. And the woman which thou sawest is that great city, which reigneth over the kings of the earth.—Rev. xvii.

<sup>2</sup> **TEXT.**—And after these things I saw another angel come down from heaven, having great power; and the earth was lightened with his glory. And he cried, saying, Babylon the great is fallen, is fallen. She shall be utterly burned with fire: for strong is the Lord God who judgeth her. Rejoice over her, thou heaven, and ye holy apostles and prophets; for God hath avenged you on her. And a mighty angel took up a stone like a millstone, and cast it into the sea, saying, Thus with violence shall that great city Babylon be thrown down, and shall be found no more. And after these things I heard a great voice of much people in heaven, saying, Alleluia; Salvation, and glory, and honour, and power, unto the Lord our God. And the four and twenty elders and the four beasts fell down and worshipped God that sat on the throne, saying, Amen; Alleluia.—Rev. xviii., xix. 1-4.



thus :—The earth, with mountains, the sea, and a city in flames ; and standing, looking at the city in great sorrow, a crowd of kings and men of all denominations. Above this scene of destruction is the sky, in which an angel appears in a circle of radiance, pointing with his right hand towards the burning city, and holding in his left a scroll inscribed with the words, “ Babylon the Great is fallen, is fallen.” Another angel, near him, on the clouds, throws a large stone down into the sea ; on the scroll in this angel’s hand is written, “ Thus with violence shall that great city Babylon be thrown down.” Below, amidst dark clouds, angels are hurling fire and hail upon the earth. Above the angels with the scrolls is heaven, with the Eternal Father seated on a throne ; on each side of which is an angel carrying a scroll. On one is written, “ Praise our God all ye his servants,” and on the other, “ And ye that fear Him, both small and great.” Round about the throne are the four tetramorphs and the nine choirs of angels, in a circle of glory ; and the four and twenty elders bend in adoration, saying, “ Amen, Alleluia.” On either side are great crowds, clad in white, and bearing scrolls containing, “ Alleluia ; Salvation, and glory, and honour, and power unto the Lord our God ; for He hath avenged the blood of his servants.”

SUBJECT XXI. This subject is taken from the text contained in the latter half of the nineteenth chapter,<sup>1</sup> and is delineated in the following manner :—The open heavens, in the centre of which Christ appears, mounted on a white horse, and clad in a scarlet robe, and wearing a crown on His head. From His mouth issues a long sharp sword ; and above His head is inscribed the words, “ Jesus Christ, the Word of God, King of Kings, and Lord of Lords.” Behind Him are represented warriors clothed in white and mounted on white horses ; their helmets and girdles are of gold, and they carry sharp swords. In front are the kings, and mighty men of the earth, mounted on tall horses and carrying swords. These are depicted, some as if in flight, looking behind them in fear, some overthrown and trampled to death by their horses, and some being devoured by carrion birds. Above the sun is depicted an angel with a scroll in his hand, whereon is written, “ Gather yourselves together, that ye may eat the flesh of kings, of captains, and of mighty men.” Near to the vanquished host is

<sup>1</sup> TEXT.—I saw the heaven opened, and behold a white horse ; and he that sat upon him was called Faithful and True. His eyes were as a flame of fire, and on his head were many crowns ; and he was clothed with a vesture dipped in blood : and his name is called The Word of God. And the armies which were in heaven followed him upon white horses, clothed in fine linen, white and clean. And out of his mouth goeth a sharp sword, that with it he should smite the nations. And he hath on his vesture and on his thigh a name written, KING OF KINGS, AND LORD OF LORDS. And I saw an angel standing in the sun ; and he cried, saying to all the fowls that fly in the midst of heaven, Come and gather yourselves together unto the supper of the great God ; that ye may eat the flesh of all men, both free and bond, both small and great. And I saw the beast, and the kings of the earth, and their armies, gathered together to make war against him that sat on the horse. And the beast was taken, and with him the false prophet ; these both were cast alive into a lake of fire burning with brimstone. And the remnant were slain with the sword of him that sat upon the horse ; and all the fowls were filled with their flesh.—Rev. xix. 11-21.



the pit of hell and a river of fire, into which two angels are throwing the seven-headed beast and the antichrist.

This subject, commonly designated the Triumph of Christ, has been variously treated by western artists, from the simplicity of that in the crypt of the cathedral of Auxerre to the dignity of that in the window of the chapel of the Seven Joys, in the church of Notre Dame, at Brou. The painting at Auxerre is on the vault in the eastern part of the crypt, and presents, in its centre, a figure of Christ, clothed with a red robe, and grey mantle, lined with yellow, and mounted on a white horse. He is invested with the divine nimbus, of a blue colour, with three red rays ; and carries in His right hand a black rod—the “rod of iron” with which He shall rule the nations. (Rev. xix. 15.) His left hand holds the reins of the horse. Extending upon the vault, from this figure, are the four arms of a cross, and between them, in the corner spaces, are four angels clad in white, with nimbi, and mounted on white horses. It will be observed that Christ is not represented with the sword issuing from His mouth, nor are the four angels armed. This subject, therefore, is intended to set forth the Triumph of Christ, after the overthrow of the powers of the earth and the destruction of the beast. Of the elaborate Triumph, in the church of Notre Dame, at Brou, a lengthy description is given in Didron's *Inconographie Chrétienne*,<sup>1</sup> to which we must direct the student's attention.

SUBJECT XXII. This subject is taken from the first three verses of the twentieth chapter,<sup>2</sup> and is simply represented thus:—The heavens, with a great angel, holding in one hand a key, and in the other a chain, which is bound round the neck of Satan. Below is the bottomless pit, from which fire issues, and into which the angel is about to hurl the Devil.

A very literal reading of the text is to be found in the manuscript *Commentary on the Apocalypse*, already referred to in Subject IX ; it is a square miniature, in the centre of which is depicted an angel, holding two large keys in his left hand, and a huge serpent of many coils, by a chain, in his right. At the lower left-hand corner is the figure of a demon, bound by his neck, ankles, and wrists, in a frame or stocks.

SUBJECT XXIII. The text contained in the latter portion of the twentieth chapter furnishes the materials for the two grandest subjects ever essayed by the painter, namely, the Second Coming of our Lord, and the Last Judgment. In Greek art these two subjects are distinct, but in western art they have generally been combined in one subject, called the Last Judgment. We shall not enter upon their consideration in this place, as their descriptions will be given in our articles *Christ* and *Last Judgment*.

<sup>1</sup> In the original French work the description is to be found at page 315, where there is also a drawing of the Auxerre painting ; in the English translation (Bohn, London, 1851), see page 309.

<sup>2</sup> TEXT.—I saw an angel come down from heaven, having the key of the bottomless pit and a great chain in his hand. And he laid hold on the dragon, that old serpent, which is the Devil, and Satan, and bound him a thousand years, and cast him into the bottomless pit, and shut him up, and set a seal upon him, that he should deceive the nations no more, till the thousand years should be fulfilled.—Rev. xx. 1-3.

**SUBJECT XXIV.** This, the concluding subject, is derived from the twenty-first chapter,<sup>1</sup> and is thus depicted in accordance with the canons of Greek art:—A city—the new Jerusalem—of a square form, with walls of gold, enriched with precious stones of different colours, with three gates on each of its sides, and an angel standing at every gate, holding in his right hand a golden rod, and in his left the seal of the Living God. Above the city is Jesus Christ, seated on a throne, robed in white, invested with the divine nimbus, and holding in His hands the emblems of sovereignty. Round the throne, and encircling it in a glory, are ranged the nine choirs of angels and the four and twenty elders. From the throne a bright light descends and illuminates the city. St. John is depicted on a mountain at one side, gazing down on the city, while an angel in a cloud near him points to it, and holds a scroll, with the words, “Behold the tabernacle of God.” Another angel is depicted in the act of measuring the walls of the city.

There is a remarkably interesting representation of this subject in the stained glass of the church of Saint-Martin-ès-Vignes, and we cannot resist giving a graphic description of it, as written by M. Didron:—

“Dans Saint-Martin-ès-Vignes, à Troyes, est peinte sur verre une Jérusalem céleste assez remarquable: elle est au rond-point, à gauche, et porte la date de 1606. Au fond, à l’horizon, s’étend la mer et montent des rochers. Un ange, debout sur une montagne, montre à saint Jean, qui écrit, la ville mystérieuse. La Jérusalem céleste est carrée, défendue par des murailles qui-sont percées de douze portes, trois sur chaque face et en regard des points cardinaux. Chacune des portes est gardée par un ange aux ailes étendues, comme ceux qui dominent les contre-forts de la cathédrale de Reims, et qui assimilent cet édifice à la Jérusalem divine bâtie sur terre. La grande cité est coupée en quatre, en forme de croix, et partagée par une quadruple

<sup>1</sup> TEXT.—And I saw a new heaven and a new earth: for the first heaven and the first earth were passed away; and there was no more sea. And I John saw the holy city, new Jerusalem, coming down from God out of heaven. And he that sat upon the throne said, Behold, I make all things new. It is done. I am Alpha and Omega, the beginning and the end. And there came unto me one of the seven angels which had the seven vials full of the seven last plagues, and he carried me away in the spirit to a great and high mountain, and showed me that great city, the holy Jerusalem, descending out of heaven from God, having the glory of God: and her light was like unto a stone most precious, even like a jasper stone, clear as crystal; and had a wall great and high, and had twelve gates, and at the gates twelve angels, and names written thereon, which are the names of the twelve tribes of the children of Israel: on the east three gates; on the north three gates; on the south three gates; and on the west three gates. And the wall of the city had twelve foundations, and in them the names of the twelve apostles of the Lamb. And he that talked with me had a golden reed to measure the city, and the gates thereof, and the wall thereof. And the city lieth foursquare, and the length is as large as the breadth: and he measured the city with the reed. And the building of the wall of it was of jasper: and the city was pure gold, like unto clear glass. And the foundations of the wall of the city were garnished with all manner of precious stones. The first foundation was jasper; the second, sapphire; the third, a chalcedony; the fourth, an emerald; the fifth, sardonyx; the sixth, sardius; the seventh, chrysolyte; the eighth, beryl; the ninth, a topaz; the tenth, a chrysoprasus; the eleventh, a jacinth; the twelfth, an amethyst. And the twelve gates were twelve pearls; and the street of the city was pure gold. And I saw no temple therein. And the city had no need of the sun, neither of the moon, to shine in it: for the glory of God did lighten it.—Rev. xxi. 1-23.

avenue d'arbres et de verdure, venant aboutir à un carrefour, à une grande place circulaire. Au milieu de ce carrefour se dresse une verte montagne, sur le plateau de laquelle est l'agneau de Dieu, nimbé et portant sa croix de résurrection. Au-dessus plane le Saint-Esprit, illuminant la ville entière. Plus haut encore, domine le Père éternel, vieillard habillé en pape. Dans les quatre carrés, formés par les quatre avenues, sont assises quatre villes du moyen âge, avec maisons à pignons obtus, églises à flèches aiguës, rues, places et fontaines. Rien n'est plus brillant que ce tableau; c'est tout un monde, dont la Trinité est le soleil vivant."

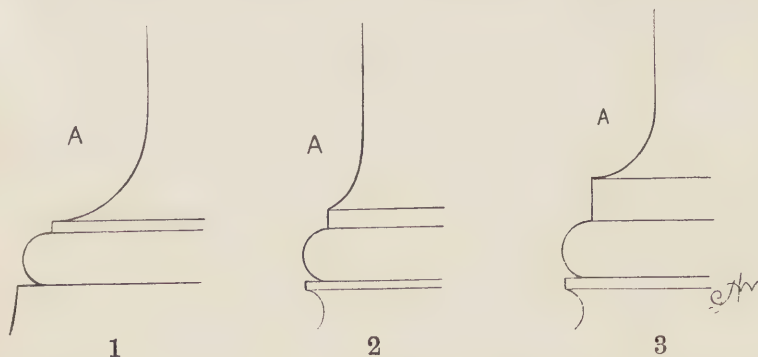
**APODYTERIUM.** (*Lat.*) The room in an ancient Roman bath in which the bathers undressed, and left their garments, in the charge of the *capsarii*, or slaves, whose duty it was to see them safely kept in the presses or lockers with which the room was furnished. The apodyterium gave direct access to the frigidarium, and also communicated with the unctorium, or alipterium, in which the bathers were anointed with oil after the bath. (See *Bath.*)

**APOLLO.** (See *Phæbus Apollo.*)

**APONSA.** The late Latin term employed in mediæval writings to designate a lean-to roof of simple construction, such as that which would be used for a shed or an out-house.

**APOPHORETA.** A term met with in mediæval writings, where it is used to designate a reliquary, or shrine containing relics of the saints.

**APOPHYGE.** In architecture, the term given to the hollow or curved portion at the bottom of the shaft of a column, which serves to gracefully connect the ascending lines of the shaft with the mouldings of the base (A A A, Figs. 1, 2, and 3). The apophyge is separated from the



upper member of the base by a narrow fillet, a feature introduced to give the necessary strength to its edge, and of great artistic value, serving to separate and impart individuality to the outward and inward curves of the torus and the apophyge.

The apophyge assumes different proportions in ancient examples, as may



be seen by the accompanying drawings. Fig. 1 is from the temple of Apollo at Bassæ; Fig. 2 is from a tripod column near the Choragic monument of Thrasyllus; and Fig. 3 is from the arch of Hadrian.

The term is also applied, though not so generally, to the curved portion at the top of a shaft, underneath the astragal. Vitruvius apparently gives sanction to this practice. In Gwilt's translation is the following passage:—"The height of the capital must be divided into three parts, of which one is assigned to the plinth or abacus, another to the echinus, the third to the hypotrachelium, with its apophyge." (Book iv., chapter 7.) There is a difference of opinion with reference to the signification of the original word here used, "*apophysis*;"\* and it has not been decided whether the commentators on Vitruvius are correct in reading the word to signify the same as apophyge, certain authorities rather inclining to read apophysis as signifying the fillet in combination with the hollow, and not the hollow portion alone. In modern nomenclature the term apophysis is never used; and the term apophyge is invariably confined to the hollow or curved portion as distinct from the fillet. In the *Glossary of Architecture*, APOPHYGE, APOTHESES, and APOPHYSIS are given as synonymous terms, and described as "the small curvature given to the top and bottom of the shaft of a column, where it expands to meet the edge of the fillet or cincture above the torus of the base, and beneath the astragal under the capital." As a general rule, architects apply the term apophyge to the curvature at the bottom only, but as that at the top is in all essentials similar, though rather less in size, there does not appear any good reason against its being also called an apophyge. For sake of distinction, therefore, it would be only necessary to adopt the terms superior and inferior apophyge, greater and lesser apophyge, or lower and upper apophyge. The lower apophyge has also been termed the SHOOT, ESCAPE, or SPRING of the shaft. The French term is *Congé*.

**APOSTLES.** Throughout all the departments of Christian art, and in the works of every period, representations of the followers of our Lord, the chosen twelve sent by Him to preach the kingdom of heaven to all nations, are of very frequent occurrence. Indeed, it is almost impossible to examine the great masterpieces of early and mediæval art, which have been spared to us in anything like their original condition, without finding representations or emblems of the twelve apostles, in one form or another, in sculpture, mosaic, painting, or stained glass.

In the earliest works of Christian art, the apostles appear to have been invariably represented by certain simple emblems, the most common of

\* APOPHYSIS. A term used by Vitruvius, according to the best editions, in places where his commentators use the word APOPHYGE. The explanation of either word is accompanied with difficulty, inasmuch as the word occurs in *Vit.* iv., 7, in reference to the hypotrachelion of the Tuscan column: which passage may mean either the fillet and hollow, or the hollow alone; but when speaking of the Tuscan base, it is admitted that he means by apophysis, the fillet without the hollow.—*Dic. of Arch.*, Arch. Pub. Soc., Lond.

which were twelve sheep, probably suggested by our Lord's saying, "I send you forth as sheep in the midst of wolves." In the works still preserved, which prove this early practice, the sheep are usually placed in groups of six on each side of a central figure of Christ, represented as the Good Shepherd, or on each side of His early symbol, the lamb. In the latter instances, which are much more common than the former, the twelve sheep are arranged in two rows of six each, placed on either side of and looking towards the holy lamb, usually represented standing on a small mount, from which four streams are flowing, and invested with the tri-radiated or inscribed nimbus. (See *Agnus Dei* and *Lamb*.) The twelve sheep are never invested with nimbi. At the extremities of these compositions, which occupy long narrow spaces, towers and gates are represented, from which the sheep are supposed to have issued in procession towards the lamb.\* These towers are intended to represent Bethlehem and Jerusalem, the places of our Lord's birth and passion, the places which witnessed the first and last scenes of His life on earth; that life during which the apostles were chosen and instructed to be His witnesses and the first teachers of the Christian faith throughout all lands. Examples of these symbolical compositions are to be found in the sculptures of sarcophagi and in the decorations of the old churches of Rome, as in St. Clemente, St. Cecilia, St. Prassede, &c.

The apostles have also been figured under the form of twelve doves,† but this mode of representation does not appear to have gained the same favour with the early artists as that we have just described. As in the case of the generality of early symbols and emblems, the adoption of the doves has the sanction of Scripture; the passage in which they are mentioned with relation to the apostles being a portion of that text which authorised artists to represent the Twelve as sheep:—"Behold, I send you forth as sheep in the midst of wolves: be ye therefore wise as serpents, and harmless as doves."‡ In the apse of the church of St. Clemente, at Rome, is a large crucifix (thirteenth century), upon which are represented twelve

\* There is an exception to this prevailing mode of treatment in the church of St. Maria Maggiore, at Rome, where the twelve sheep are delineated entering or approaching the gates in the flanking towers.

† "Paulinus, bishop of Nola," (in his epistle to Severus, bishop of Milevis, in Africa) . . . . "speaks of a mosaic picture on the roof of the apse of his church, on which was represented, *inter alia*, a Cross surrounded with a 'Corona,' a circle of light, to use his own words, and round about this Corona the figures of twelve doves, emblematic of the twelve Apostles. Beneath this picture was the following inscription, descriptive of its meaning:—

'Pleno coruscat Trinitas mysterio:  
Stat Christus agno; vox Patris caelo tonat;  
Et per columbam Spiritus Sanctus fluit,  
Crucem corona lucido cingit globo,  
Cui coronae sunt corona Apostoli,  
Quorum figura est in columbarum choro.'

A representation of the Twelve, nearly answering to this description, forms the frieze of an early sarcophagus preserved in the Museum at Marseilles.—Rev. W. B. Marriott, in *Dict. of Christ. Antiq.*

‡ Matt. x. 16.



doves, generally accepted as signifying the twelve apostles—the twelve chosen witnesses of the Cross. The student of Christian symbolism must, however, bear in mind that the dove has been employed as the symbol of the Holy Ghost, and that a group of doves has been frequently introduced by middle-age artists as indicative of the gifts of the Holy Spirit. Seven doves were usually employed for the latter purpose, but a lesser number is occasionally met with, as in a nave window of the thirteenth century in Chartres cathedral, where six doves in aureoles surround a centre aureole containing a figure of our Lord, and held by the Virgin; and in the north transept rose window of the same cathedral, four doves are introduced along with the figure of Christ. From these facts it will be gathered that unless twelve doves are represented together it will be unwise to accept them as the emblems of the apostles. (See *Dove*.)

Letters have also been used by the primitive artists as emblems of the apostles, probably with the desire to avoid a too obvious allusion to the Faith. One remarkable example of this practice has been found on the walls of the Callixtine catacomb; it consists of an inscription, in the centre of which are two forms, one semicircular and the other angular (Λ), most probably a rude rendering of a monogram formed of the alpha (Α) and omega (Ω), which, in this instance, is intended as a symbol of Christ. On each side of the monogram are arranged in a row six alphas, representing the twelve apostles, the alpha being the initial of 'Απόστολος.

On the early sculptured sarcophagi we find the primitive mode of representing the apostles in the human form; they appear as twelve men, accompanied by the emblematic sheep, but presenting no distinctive characters to individualise them one from another, and arranged on either side of a central figure representing our Lord. In works of rather later date they are depicted as aged men, standing in a line or seated on thrones on either side of the figure of Christ, and each carrying in his hands a *volumen* or scroll, a *codex* or folding book, or a *corona* or wreath of leaves, the crown of Victory in the Faith. Sometimes they are individualised by having their respective names inscribed near them.

At what exact period artists abandoned monotony in the representation of the Twelve, and sought to impart individuality to each apostle by essaying portraiture based on traditional description it is difficult to decide. The Greek artists, however, appear to have been before those of the Latin Church in such essays, for about the end of the eighth century the art of the Greek Church had reached its culminating point; and the modes of representing the apostles, as well as every other personage belonging to its iconography, were fully defined, and have not, in any essential feature, been altered up to the present day. It is this latter fact which imparts so much importance to the work on Greek painting which we have so frequently referred to and quoted in the preparation of our Dictionary. This work is a manuscript written by a monk of Mount Athos, named Penselinos, in the eleventh century, and entitled 'Ερμηνεία τῆς ζωγραφικῆς, or *Guide to Painting*. Its contents have been made available to western artists



through an accurate translation by Dr. Paul Durand, elaborated with an introduction and valuable notes by M. Didron.\*

In the present article we have to treat chiefly of the representations of the apostles in the collective form ; and must, therefore, refer our readers, for particulars with reference to their individual portraiture, to the separate articles to be found under their respective names, where both the Greek and Latin modes of representation are described.

The order in which the apostles should properly be arranged, when depicted together, does not appear to have been definitely settled either by the early or mediæval artists ; of course, so long as no portraiture was attempted the question of arrangement was of little moment, but when individuality became a necessary element in art some order of precedence had to be accepted as a guide. In examining a number of examples, of various dates, we not only find different arrangements adopted, but also variety in the groups of the apostles selected to form the Twelve. The latter variations have been caused chiefly by the insertion of St. Paul and the Evangelists, St. Mark and St. Luke, in place of certain of the minor apostles. The Greek list in the order given by the *Guide to Painting* is as follows :—

SAINT PETER.  
 SAINT PAUL.  
 SAINT JOHN.  
 SAINT MATTHEW.  
 SAINT LUKE.  
 SAINT MARK.  
 SAINT ANDREW.  
 SAINT SIMON.  
 SAINT JAMES MAJOR.  
 SAINT BARTHOLOMEW.  
 SAINT THOMAS.  
 SAINT PHILIP.

In this group St. Paul, St. Luke, and St. Mark are inserted instead of the apostles St. James Minor, St. Jude, and St. Matthias, which usually appear in western arrangements. But even in the west the Greek list is occasionally met with in early mediæval works which display Byzantine influence ; as in a pulpit in the cathedral of Troyes ; † and in the original bronze doors of the church of St. Paul (outside the walls) at Rome, which are unfortunately now destroyed. ‡

\* "MANUEL D'ICONOGRAPHIE CHRÉTIENNE, Grecque et Latine, avec une introduction et des notes par M. DIDRON, de la Bibliothèque Royale, secrétaire du Comité Historique des Arts et Monuments ; traduit du manuscrit Byzantin, le Guide de la Peinture, par le Dr. PAUL DURAND, correspondant du Comité Historique des Arts et Monuments. Paris ; Imprimerie Royale. MDCCCXLV."

† The arrangement of the apostles is given in *Sacred and Legendary Art*, vol. 1, p. 176.

‡ See *Vetera Monumenta*, tom. I., cap. IV.

The highest authority which can be quoted for the names of the Twelve and their arrangement, according to the Latin Church, is the canon of the Mass; in it we find the following list:—

SAINT PETER.  
 SAINT PAUL.  
 SAINT ANDREW.  
 SAINT JAMES MAJOR.  
 SAINT JOHN.  
 SAINT THOMAS.  
 SAINT JAMES MINOR.  
 SAINT PHILIP.  
 SAINT BARTHOLOMEW.  
 SAINT MATTHEW.  
 SAINT SIMON.  
 SAINT THADDÆUS or JUDE.

The above Twelve are to be found, although differently arranged, in a mosaic (fifth century) in the church of St. John in Fonte, at Ravenna.\* Mrs. Jameson gives the following short description of this mosaic:—"The earliest instance of the Apostles entering into a scheme of ecclesiastical decoration, as the consecrated and delighted teachers of a revealed religion, occurs in the church of San Giovanni in Fonte, at Ravenna. In the centre of the dome is the Baptism of Christ, represented quite in the classical style, the figure of the Saviour being entirely undraped, and the Jordan, signified by an antique river god, sedge-crowned, and bearing a linen napkin as though he were an attendant at a bath. Around, in a circle, in the manner of radii, are the twelve apostles. The order is,—Peter, Andrew, James, John, Philip, Bartholomew, Simon, Jude, James Minor, Matthew, Thomas, Paul; so that Peter and Paul stand face to face at one extremity of the circle, and Simon and Bartholomew back to back at the other. All wear pointed caps, and carry the oblation in their hands. Peter has a yellow vest and white mantle; Paul a white vest and yellow mantle, and so all round alternately. The name of each is inscribed over his head, and without the title *Sanctus*, which, though admitted into the Calendar in 449, was not adopted in works of art till some years later, about 472."

It will be observed that, in the canon, the name of St. Matthias is omitted from the Twelve, making room for the insertion of St. Paul; his name, however, is introduced along with the martyrs, after the Consecration. In a retable of the eleventh century, preserved in the abbey church of St. Denis, are representations of the apostles in strict accordance with the canon.

In the parish church of St. Peter, at Chartres, is a remarkable series of Limoges enamels, executed by Léonard Limousin, upon which are depicted

\* Illustrated in *Vetera Monumenta*, tom. I., tab. lxx.

the following twelve apostles :—SS. Peter, Paul, Andrew, John, James Minor, James Major, Thomas, Philip, Matthew, Matthias, Bartholomew, and Simon. This arrangement materially differs from that of the canon, and presents the name of St. Matthias in place of St. Jude.

Second only in authority to the canon of the mass, is the arrangement given by Durandus (*Rationale Divin. Offic.*), in which the apostles are placed in the order of the propositions of the Creed which tradition has attributed to them. According to this tradition, the apostles met together, previous to their dispersion to convert and baptise all nations, and composed the declaration of faith known as the Apostles' creed. Each apostle, in turn, is said to have composed a proposition, and in the following order :—

SAINT PETER. CREDO IN DEUM PATREM OMNIPOTENTEM, CREATOREM CŒLI ET TERRÆ.

SAINT ANDREW. ET IN JESUM CHRISTUM, FILIUM EJUS UNICUM, DOMINUM NOSTRUM.

SAINT JAMES MAJOR. QUI CONCEPTUS EST DE SPIRITU SANCTO, NATUS EX MARIA VIRGINE.

SAINT JOHN. PASSUS SUB PONTIO PILATO, CRUCIFIXUS, MORTUUS ET SEPULTUS.

SAINT PHILIP. DESCENDIT AD INFEROS, TERTIA DIE RESURREXIT A MORTUIS.

SAINT BARTHOLOMEW. ASCENDIT AD CŒLOS, SEDET AD DEXTERAM DEI PATRIS OMNIPOTENTIS.

SAINT THOMAS. INDE VENTURUS EST JUDICARE VIVOS ET MORTUOS.

SAINT MATTHEW. CREDO IN SPIRITUM SANCTUM.

SAINT JAMES MINOR. SANCTAM ECCLESIAM CATHOLICAM, SANCTORUM COMMUNIONEM.

SAINT SIMON. REMISSIONEM PECCATORUM.

SAINT JUDE. CARNIS RESURRECTIONEM.

SAINT MATTHIAS. ET VITAM ÆTERNAM.

At the time the Creed was thus compiled, St. Paul was not an apostle, and accordingly his name does not appear. In art works we do not find the order of Durandus invariably adhered to when the Apostles are represented bearing their twelve propositions. Didron describes a noteworthy example (early sixteenth century) in which a material departure is made from it. We give the description in his own words :—" Dans la cathédral d'Albi, à l'intérieur de la clôture du chœur, les apôtres sont représentés en pierre. Chacun d'eux porte une banderole où est écrit l'article du symbol dont on le croit l'auteur. J'ai lu, entre autres variantes sur Guillaume Durand, que saint Philippe avait dit : ' Sanctam Ecclesiam,' etc., à la place de saint Jacques le Mineur ; que saint Jacques le Majeur avait prononcé le ' Resurrexit tertia die' à la place de saint Philippe ; que saint Barthélemy, et non saint Matthieu, avait apporté le ' Credo in Spiritum Sanctum.' Du



reste, dans la cathédrale d'Albi comme dans le *Rationale* de Guillaume Durand, saint Pierre-ouvre le *Credo* et saint Matthieu le termine." Both Mr. Parker and Mrs. Jameson give another arrangement of the apostles with relation to the Creed, but they do not state their authority. The arrangement is as follows:—"St. Peter: *Credo in Deum Patrem omnipotentem, creatorem cæli et terræ.* St. Andrew: *Et in Jesum Christum Filium ejus unicum, Dominum nostrum.* St. James Major: *Qui conceptus est de Spiritu Sancto, natus ex Maria Virgine.* St. John: *Passus sub Pontio Pilato, crucifixus, mortuus et sepultus.* St. Philip: *Descendit ad inferos, tertia die resurrexit à mortuis.* St. James Minor: *Ascendit ad cælos, sedet ad dexteram Dei Patris omnipotentis.* St. Thomas: *Inde venturus est judicare vivos et mortuos.* St. Bartholomew: *Credo in Spiritum Sanctum.* St. Matthew: *Sanctam Ecclesiam Catholicam; sanctorum communionem.* St. Simon: *Remissionem peccatorum.* St. Matthias: *Carnis resurrectionem.* St. Taddeus: *Et vitam æternam.*"

It is unnecessary to speak of certain other arrangements which are to be met with in art works, dating from the twelfth to the sixteenth century, for they are evidently more or less of a capricious character. In churches dedicated to any of the apostles, it is reasonable to expect to find the patron saint occupying a prominent position in representations of the Twelve, as in the old bronze doors of the church of St. Paul, at Rome, already alluded to, where the patron saint was placed at the head of the group, St. Peter occupying the second place.

The twelve apostles, chosen by our Lord, were SS. Peter, James Major, John, Andrew, Philip, Thomas, Bartholomew, Matthew, James Minor, Simon, Jude, and Judas Iscariot. After the Crucifixion, St. Matthias was chosen to occupy the place of the apostate Judas. (Acts i.)

Except where their names are inscribed, it is a matter of difficulty to individualise the apostles in works of art executed prior to the beginning of the fourteenth century; but in the sculpture, glass, and painting of the fourteenth and fifteenth centuries there is seldom any ambiguity. During this period the apostles were almost invariably represented either bearing emblems or the propositions of the Creed which served to distinguish them. It is necessary to mention, however, that long prior to the fourteenth century, attributes or emblems were given to SS. Peter and Paul. In a Roman mosaic, executed in the opening years of the ninth century, we find St. Peter bearing the keys and a cross, and St. Paul the sword. In a miniature in the Benedictional of St. Ethelwold (tenth century) St. Peter is delineated with the keys and sword. But with the exception of these great apostles we do not find special attributes given in early representations. The apostles certainly carried rolls or books, given to them as teachers of the Divine Word, but these were attributes common to them all, and had no individual significance.

In the fourteenth century, the legendary history of the apostles, almost unknown to the early Church, supplied artists with ready and appropriate modes of individualising their representations. Besides the attempts at

portraiture, conveying ideas of their ages and bodily characteristics, certain attributes were given to them alluding to their martyrdoms or some important acts of their apostolic lives. For particulars relative to these martyrdoms and acts we must refer our readers to our separate articles on the apostles; it is sufficient here to simply enumerate the attributes or emblems usually given to them in mediæval art.



SS. PETER.    ANDREW.    JAMES MAJ.    JOHN.    THOMAS.    JAMES MIN.

St. Peter usually carries a pair of keys, the keys of heaven and hell, and a book; and occasionally a cross, in some instances inverted, in allusion to his martyrdom. He is also represented with one large key, and, in rare examples, with three, as in a mosaic in the Lateran Museum, the third key signifying that of the earth. His lesser attributes are a church and a fish, the former given to him as founder of the Latin Church, and the latter in allusion to his original occupation.

St. Paul is almost invariably represented bearing a sword and book. The sword appears to have a double signification, "the sword of the Spirit," wherewith he fought for the Faith, and the emblem of his martyrdom. He is, in some rare instances, represented with two swords, the sword of the Spirit and that of his martyrdom.

St. Andrew commonly bears the emblem of his martyrdom, a cross in the form of an X, or more rarely an ordinary Latin cross, or one formed like the letter Y.

St. James Major is generally depicted carrying a pilgrim's staff and scrip or wallet, and with a scallop-shell attached to some portion of his garments. In some rare instances he carries the shell in his hand.

St. John, as an apostle, usually carries in his hand a cup, with a small serpent issuing from it. For his other emblems and symbol, as an evangelist, see *John, St.*

St. Thomas carries a builder's square, and sometimes a spear or dart, in allusion to his martyrdom.

St. James Minor is depicted with a club or fuller's bat in his hand, the instrument of his martyrdom.

St. Philip usually carries a cross, either of the Latin or Tau form, commonly placed on the top of a long staff. His martyrdom is said to have been crucifixion in an inverted position. On several of the English rood-screens he is represented carrying a basket of bread, or with loaves in hand.

St. Bartholomew is almost invariably depicted with the instrument of his painful martyrdom, a large knife. In some examples he has, in addition, a human skin over his arm.

St. Matthew, as an apostle, has several emblems, the most common of which is a money-bag or box. In numerous examples however, he is, shown bearing a pole-axe or battle-axe. For his symbol as an Evangelist see *Matthew, St.*

St. Jude is depicted with several emblems, namely, a club, a halberd, a carpenter's square, a boat, an inverted cross, bread, and fishes.

St. Simon is sometimes depicted with a fish or oar, in allusion to his original occupation; and, in other examples, with a saw, the instrument of his martyrdom. In the Ringland and Cawston rood-screens he is represented with a fuller's bat.

St. Mathias usually bears a halberd or axe, but occasionally holds a sword or lance.

In the accompanying illustrations, from early woodcuts, are depicted the twelve apostles (St. Paul omitted), each holding his most appropriate emblem.



SS. PHILIP. BARTHOLOMEW. MATTHEW. JUDE. SIMON. MATHIAS.

In the writings of Brunon, Durandus, and certain other theologians and commentators, dating from the eleventh to the fourteenth century, we find the twelve foundation stones of the "new Jerusalem" (Rev. xxi.) appor-



tioned, as emblems, to the twelve apostles. As precious stones, and chiefly those mentioned in the Apocalypse, were at an early date invested with certain symbolic significations, it is not to be wondered at that the middle-age commentators, who loved to find links or bonds of sympathy throughout the Scriptures, should have discovered in the foundation stones emblems of the chosen Twelve—the true foundation stones of the Church on earth. As the significations of the precious stones had already been fixed, the middle-age theologians simply apportioned them to the apostles as seemed most appropriate according to their mental characteristics or their lives in the Faith. It is not necessary for us to do more than state the above facts here; the student will find the subject treated at length in article *Precious Stones, Symbolism of*.

The mania for Scriptural classification, and for finding mystic links between the personages and events of the Old and New Testament histories, ran high amongst the theologians and encyclopedists of the middle ages; and, accordingly, we find both the prophets and patriarchs of the Old Testament linked, through certain imaginary bonds of sympathy or similarity, with the apostles of the New. It is extremely difficult to do more than hazard conjectures as to those bonds of sympathy, for while some are apparently obvious, others are so remote as to defy our endeavours to make them clear.

M. Didron, in his articles on Mount Athos, describes the decorations of the church of Caracallou, the most ancient monastery on the holy mountain; and we here give, in his own words, the passage which relates to the paintings of the great dome over the crossing of the church, in which both the apostles and prophets are associated. The list is, of course, that adopted by the Greek Church, although the order differs somewhat from that of the Mount Athos directorium of Penselinos, given on a previous page.

“Mais les peintures les plus intéressantes sont celles dont est décorée la coupole qui couronne le centre de l'église ou de la croisée.

Aux pendentifs, les évangélistes, ainsi disposés :

Nord-Est, S. Matthieu	—	Est-Sud, S. Jean.
Ouest-Nord, S. Marc	—	Sud-Ouest, S. Luc.

C'est la même disposition normale que chez nous, pour les évangélistes et leurs attributs :

S. Matthieu et Ange.	Aigle et S. Jean.
S. Marc et Lion.	Bœuf et S. Luc.

Au tambour de la coupole, les douze principaux prophètes ayant sous eux les douze apôtres, suivant cet ordre :

1. Sous Moïse,	S. Pierre.
2. Sous Élie,	S. Paul.
3. Sous Elisée,	S. Marc.
4. Sous Daniel,	S. André.
5. Sous Isaïe,	S. Luc.
6. Sous Habacuc,	S. Jacques.

7. Sous Jonas,	S. Thomas.
8. Sous Johel,	S. Philippe.
9. Sous Ozée,	S. Barthélemi.
10. Sous Zacharie,	S. Simon.
11. Sous Jérémie,	S. Matthieu.
12. Sous David,	S. Jean.

Les quatre évangélistes sont reproduits ici, quoique saint Luc et saint Marc ne comptent pas à proprement parler parmi les apôtres. Il n'y a qu'un saint Jacques sur deux; enfin saint Mathias et saint Jude sont absents. Nous avons déjà signalé plusieurs fois le désordre qui trouble, même dans l'Église latine, le catalogue des apôtres. Il est inutile d'y insister ici; mais il serait grand temps de remédier à cette confusion, si fâcheuse en iconographie.

Dans la cathédrale de Chartres, au croisillon sud, les quatre grands prophètes portent sur leurs épaules les quatre évangélistes. L'Ancien Testament sert de piédestal au Nouveau, comme il convient. Ici, à Caracallou, c'est le contraire: les apôtres soutiennent les prophètes, l'Évangile porte l'Ancien Testament. Est-ce avec intention? Je ne le suppose pas; mais il faut dire que le peintre et les moines, qui ont ainsi disposé ou laissé disposer ces figures, étaient des ignorants ou des indifférents.

Existe-t-il un rapport quelconque entre chaque prophète et son apôtre? C'est probable: Moïse, chef du peuple de Dieu ou de la Synagogue, et saint Pierre, chef de l'Église; Élie, enlevé au ciel comme saint Paul y fut ravi; Habacuc, le voyageur, ayant pour compagnon saint Jacques, le pèlerin; Jonas et Thomas, les deux sceptiques, offrent des rapprochements assez évidents. Mais je ne saisis pas aussi bien le rapport qui peut exister entre Élisée et saint Marc, Daniel et saint André, Isaïe et saint Luc, Johel et saint Philippe, Ozée et saint Barthélemi, Zacharie et saint Simon, Jérémie et saint Matthieu, David et saint Jean. J'indique aux lecteurs des 'Annales' ce sujet d'étude qui ne manque pas d'intérêt même historique et, à plus forte raison, iconographique."

It is quite impossible within our limits to give a description of the various situations and ways in which the apostles are introduced in works of architecture and decorative art; they appear in almost every form and material, from the colossal statues which adorn the south porch of Chartres cathedral,\* to the small figures, in the precious metals, which are

\* "Les statues colossales des douze Apôtres se dressent sur les parois de la porte et sont posées sur des colonnes torsées fort élégantes. Tous foulent aux pieds leurs persécuteurs; tous portent l'instrument de leur martyre; tous sont vêtus de la tunique et du manteau ample-ment drapés; tous sont barbus, à l'exception de saint Jean, qui est imberbe; tous ont les pieds nus; et neuf ont les cheveux longs flottants sur le dos comme les Nazaréens. . . . Sur la paroi gauche, en commençant près de la porte, on trouve: 1° *Saint Pierre*; il a les cheveux crépus et tient dans sa main droite les deux clefs, symboles de sa double puissance, et dans la gauche une croix dont les bras sont cassés. Sous le socle, Simon-le-Magicien étranglé par une bourse remplie d'argent.—2° *Saint André*; avec sa croix dont les bras sont aussi brisés; il montre avec gloire l'instrument de son supplice et semble dire sa belle prière: *O bonne Croix, qui as tiré ta gloire des membres du Sauveur, Croix longtemps désirée, ardemment aimée, cherchée sans relâche et enfin préparée à mes ardents desirs, retire-moi d'entre les hommes et rends-moi à mon maître.* Sous le socle, Egéas, proconsul d'Achaïe, qui est ici couronné comme un roi.—3° *Saint Thomas*, tenant une épée, et écrasant sous les pieds le roi d'Inde supérieure.—4° *Saint Philippe*, tenant une épée nue. Sous le socle, le roi d'Hiéropolis qui laissa crucifier et lapider le saint apôtre.—5° *Saint Matthieu*, tenant une épée et écrasant Hyrace, roi d'Éthiopie, qui fit frapper l'apôtre d'un coup d'épée.—6° *Saint Simon*; il tient aussi une épée comme les trois précédents. Sous le socle, un des prêtres païens qui le

frequently to be seen on ecclesiastical vessels and ornaments, as on the base of the fine processional cross in the treasury of Conques. Both in works of sculpture and painting the apostles are frequently represented along with the figure of Christ in Glory, as in the tympanum of the grand portal of the abbey church of Vézelay (twelfth century), where our Saviour occupies the central position, in an aureole, and stretches His arms laterally above the apostles, who occupy the side spaces. Rays proceed from the hands of Christ to the heads of the apostles, expressive of the gift of the Divine Spirit. The apostles are all invested with the plain circular nimbus, and carry books either open or closed. St. Peter alone has an additional attribute; he is on the right hand of Christ, and carries the keys. In the tympanum of the doorway of the church of Saint-Genest, at Nevers, the apostles are arranged, in a row, underneath the figure of Christ in Glory surrounded by the symbols of the evangelists: a similar arrangement exists in the portal of Saint-Trophime, at Arles.

The apostles were also frequently introduced on the fronts of altars, as on that in the church of Avenas, illustrated in article *Altar* (Fig. 3, page 51). Detached statues of the apostles were occasionally introduced by the middle-age artists as interior decorations of churches, as in the cathedral of Albi (fourteenth century), the Sainte-Chapelle, at Paris (thirteenth century), and other buildings.

Figure sculpture does not appear to have been practised to the same extent in England during the middle ages as on the Continent; and much of what we originally had was ruthlessly destroyed in Reformation times. It is accordingly difficult to say anything definite as to what extent representations of the apostles were introduced as architectural embellishments in our ecclesiastical structures. A curious monument (probably early twelfth century), preserved in Peterborough cathedral, proves, however, that representations of our Lord and His apostles were essayed at an early date. Six figures are all that remain on this work, one of which, from the indications of the divine nimbus, was evidently intended for Christ; and the other figures were doubtless the apostles. Some authorities claim a much earlier date for this monument (end of ninth century), but the evidences are not strong in favour of their claim.

tuèrent. Sur la paroi de droite, on trouvera : 1° *Saint Paul*, au front chauve, une épée dans les mains. Sous le socle, Néron, qui lui fit trancher la tête.—2° *Saint Jean*, jeune et imberbe; il est vêtu de l'amict, de l'aube et de la chasuble, une large tonsure sur la tête, une palme brisée dans la main droite, et un livre dans la gauche. Sous le socle, Aristodème, grand-prêtre de Diane, qui lui présente un vase rempli de lézards et de serpents venimeux dont on fit un poison subtil. . . 3° *Saint Jacques-le-Majeur*, l'épée dans les mains, portant la pannetière coquillagée. Sous le socle, le roi Hérode, qui lui fit trancher la tête.—4° *Saint Jacques-le-Mineur*; il a une longue massue à sa main gauche. Sous le socle, le foulon qui lui écrasa la tête.—5° *Saint Barthélemy*, tenant le couteau dans sa main gauche. Sous le socle, Astragès, roi des Indes, qui le fit écorcher vif.—6° *Saint Jude* ou *Thaddée*, tenant un livre dans les mains. Sous le socle, un individu accroupi.—Toutes ces statues sont couronnées de dais et de chapiteaux dignes d'attirer l'attention autant par la variété de leur composition que par l'exécution soignée de leurs ornements."—*Description de la Cathédrale de Chartres*. M. l'Abbé Bulteau.



The two most important sculptured series of the apostles, existing in our mediæval buildings, are to be seen in the western façades of Exeter and Wells cathedrals. In the former, the statues occupy niches in the upper part of the elaborate entrance screen; they are of late fourteenth century workmanship, with one exception—St. James the Less—a modern restoration of the ancient statue which has perished. The series of Wells is placed in the uppermost arcade of the west gable, underneath the niche which originally contained a seated figure of our Lord. The apostles St. Andrew and St. John occupy the central niches. The statues are of late thirteenth century work, and were accordingly inserted some time after the architectural portion of the front was completed for their reception.

We find representations of the apostles very frequently in the paintings of rood-screens, as in those of the churches of Belaugh, Irstead, Ringland, North Walsham, and Westwick, Norfolk; Carlisle cathedral; Southwold church, Suffolk; and East Wellow church, Hampshire.

**APOSTOLÆUM OR APOSTOLIUM.** (*Gr.* Ἀποστολεῖον.) The name employed by early Christian writers to designate a church dedicated to one or more of the apostles. Sozomen, in his *Ecclesiastical History*, uses the word Ἀποστολεῖον in speaking of a church built by Rufinus, in the neighbourhood of Calcedon, and dedicated to SS. Peter and Paul, and he also speaks of the basilica of St. Peter, at Rome, as τὸ Πέτρου ἀποστολεῖον.

**APOTHECA.** The name given by the Romans to the room in the upper part of a house in which the amphoræ containing wine were placed, to be subjected to the heat of the sun from the roof, and the passage of the smoke from the *fumarium*, above which the apotheca was usually situated. The effect of the warm temperature and the smoke was to mature and improve the flavour of the wine. The word, in its more extended signification, was applied to store-rooms, granaries, and warehouses.

**APOTHECARERIUM.** The late Latin name for that portion of a large establishment, such as a palace, hospital, monastery, or any charitable institution, in which drugs and other medical requirements were kept in order for immediate use; the portion which, in similar establishments, at the present day, is called the dispensary.

During the fifteenth and sixteenth centuries the apothecararium assumed considerable importance, and was furnished, in some instances, in a most artistic manner. The apothecararium of the palace of Guidobaldo of Urbino, was the most noteworthy in this respect, being furnished with nearly four hundred vessels of majolica (faïence), painted by Orazio Fontana of Urbino, from designs said to have been by Raffaele, and other masters of his school.\* At this time the manufacture of vases, jars,

\* "Among the most celebrated (Keramic artists), special mention must be made of Orazio Fontana of Urbino. He worked for the Duke of Urbino from 1540 to 1560, and carried enamel painting upon majolica to its highest perfection. He painted the vases retained by

bottles, and other vessels for holding drugs, must have been considerable, and their decoration, as may be judged from the above particulars and the numerous specimens which have been preserved, employed the skill of the best designers and pottery painters of the day. The celebrated apothecarium of Dresden is said to have had fourteen thousand silver drug caskets and other vessels. Other instances of the rich appointments of the early dispensaries might be quoted, but enough has been said in explanation of the present term.

**APOTHEOSIS.** (*Gr.*) In painting and sculpture, the representation of an individual undergoing deification, or being carried heavenwards to be placed amongst the number of the gods.

The manner of this deification is differently illustrated in works of ancient art, the more important showing the emperor or other great personage being carried upward on an eagle. At the conclusion of the obsequies, the ceremonies of the apotheosis were gone through, the chief of which consisted of releasing an eagle from the highest part of the funeral pile, just as the flames reached the bird. The eagle, frightened by the fire, darted heavenward amidst the loud shouts of the attendant people, who imagined that the soul of the departed was borne upwards on its wings. In representations of the apotheosis of an empress, a peacock was frequently introduced instead of an eagle. We find on medals the fact of deification differently expressed, as that of an emperor by a radiated bust, by the *thensa*, drawn by four horses or elephants, by the eagle, the phoenix, or by a funeral pile.

The Romans used the word *consecratio* for the ceremony of deification.

**APOTHESIS.** The late Latin term for a small closet or recess, on the south side of the chancel in early churches, fitted with shelves for books, vestments, and articles required in the service. The apothesis ceased to exist when the ceremonial of the Church became elaborate, and sacristies had to be constructed for the accommodation of the numerous clergy.

The term has been used by Lucian, to designate a dressing-closet of a public bath.

**APPARELS.** Oblong pieces of silk, velvet, cloth of gold, or other textiles, embroidered with sacred devices, and sometimes enriched with pearls and precious stones, employed for the adornment of albes, amices, dalmatics, and tunics.

Apparels were almost invariably applied to the albe during the thirteenth and three following centuries, and were attached to its lower part and the

Guidobaldo himself, and also those given by that prince as presents to sovereigns. After the death of Francesco Maria, last Duke of Urbino, the vases belonging to the *Spezeria* (apothecarium) of the palace of Guidobaldo were carried to Loreto, where they are still to be seen. When Christina of Sweden visited Loreto, she was so delighted with their beauty, that she offered to exchange these vases for an equal number of silver."—*Handbook of the Arts of the Middle Ages*. Labarte.

ends of the sleeves, so as to lie over the wrists of the wearer. In the early times of their introduction the apparels took the form of broad ornamental borders at the lower edge and round the wrists; but later, and more frequently, they assumed the shape of quadrangular pieces, stitched to the material of the vestment. It is in this latter fashion that we see them represented on monumental effigies and brasses. When applied to the amice it occupied the middle of one edge, and formed a rich collar when the amice was adjusted round the neck. (See *Amice*.)

An interesting collection of ancient apparels is to be seen in South Kensington Museum; and, for the convenient reference of the student, we append the numbers and brief descriptions of the same.

APPARELS FOR THE ALBE. No. 1338. Of strong linen, 13 inches square, wrought with a lamb and a dove, and with twining branches bearing leaves and flowers, in coloured silks, outlined with leather, which was originally gilt. Spanish work of the fifteenth century.

No. 8128. Two apparels, each 2 feet  $8\frac{1}{2}$  inches by  $10\frac{1}{2}$  inches, for the front and back of an albe. On one is represented the story of St. Anne and the birth of the Virgin, in five subjects, namely, the annunciation, the meeting at the golden gate, the birth of the Virgin, the offering of the child Mary in the temple, and the tuition of the Virgin. (See *Anne, St.*) The second apparel contains five subjects from the life of the Virgin, namely, the Annunciation by the archangel, the Salutation, the Nativity, the Proclamation to the shepherds, and the journeying of the Maji to find the child. The whole is of English embroidery, in coloured silks and gold, on crimson velvet, executed about the end of the fourteenth century.

No. 8226. Portion of an apparel for the lower part of an albe; embroidered with figures of our Lord, St. Peter, St. Simon, and St. Philip. Sicilian work, executed about the end of the twelfth century.

No. 8293. An apparel of linen, embroidered with a diaper pattern, in red silk, with lozenge spaces ornamented with cross-crosslets in purple, yellow, and green silks, and circular spaces, which were originally filled with devices, but are now empty.

No. 8334. An apparel of crimson Genoese velvet, powdered with stars, in gold, and embroidered with branches gracefully disposed and bearing leaves and conventional flowers. Attached to the embroidery is a small silver-gilt case, with an imitation precious stone in it; the numerous other settings with which the embroidery was originally studded have been removed. Italian, fifteenth century.

No. 8710. An albe of white linen, having apparels at the cuffs, and before and behind at the foot. The apparels are of crimson and gold stuff, figured with animals and the foliated ornaments peculiar to the Sicilian looms of the fourteenth century.

APPARELS FOR THE AMICE. No. 1261. Apparel, measuring 14 inches by  $5\frac{1}{4}$  inches, embroidered with a pattern of squares in green, blue, and purple, filled in with gold, and representations of the mystic gammadion, in white and crimson silks. German work of the fourteenth century.

No. 8807. An amice of linen, with its apparel of crimson silk, powdered with small ornaments of silver and silver-gilt. German work of the fifteenth century.

No. 8811. An apparel, measuring  $15\frac{1}{4}$  inches by  $3\frac{3}{4}$  inches, embroidered with conventional designs and inscriptions, on a crimson ground. German work of the fifteenth century.

No. 8328. An amice of linen, with its apparel of crimson velvet, woven with three roses in gold, and bordered with green ferret. Spanish work of the fifteenth century.

No. 8615. An apparel, measuring 21 inches by 3 inches, of linen, block-printed in black, with a design of foliage and birds. Flemish, fourteenth century.



**APPARELS FOR THE DALMATIC.** No. 8353. A dalmatic of yellow silk, ornamented with a pomegranate diaper in raised green velvet. "The two apparels on the upper part, before and behind, are woven in gold, and measure  $16\frac{1}{2}$  inches in length, and  $5\frac{1}{2}$  inches in breadth; the one on the back just under the neck is figured with three golden-grounded squares, the centre one ornamented with a crimson quatrefoil, barbed, and enclosing a various-coloured conventional flower; the other two, with a green tree blossomed with red flowers; the apparel across the breast is inscribed with the names, in large blue letters, of 'Jhesus,' 'Maria.'"

**APPENDAGE.** In architecture, the term used to designate an adjunct or addition, usually of an ornamental character, attached to a building; but which is not an integral part of the main structure, or absolutely necessary for its completeness. All additions to a building which are, more or less, of a temporary nature, and which have been erected at a later date than the building proper, may be correctly and generally called appendages.

**APPENDIA.** One of the terms used in mediæval writings to designate any description of out-building, such as a shed for holding farm produce or keeping domestic animals, or a farm labourer's cottage, commonly erected in the neighbourhood of monastic establishments. The term is also met with in the following forms:—APPENDARIA, APPENDENTIUM, APPENDIAMENTUM, APPENDICIA, APPENDICIUM, APPENDICULA, APPENDITIA, APPENTINUM and APPENTITIA.

**APPENSUM.** A late Latin term of much the same signification as the preceding; but it appears to have been more correctly applied to a lean-to or pent-house attached to another building. The term is also written APPENDIX and APPENDIAMENTUM. The French architects apply the term APPENTIS to a lean-to construction of wood, used to cover an external stair or to form a shed against the wall of a building.

**APPIANUM.** (*Lat.*) Appian green, a natural pigment which derives its colour from oxide of copper. It was commonly used by the ancients. A similar colour is now known as Verona or Cyprus green, the finest and richest earths being found there.

**APPILLAGIUM.** A late Latin word signifying, according to Ducange, a strut or shore used in building operations.

**APPLE.** In Classic art, the emblem of success or victory; and as such is given to Venus victrix, who carried the prize of the golden apple from Juno and Minerva, in the mythical competition before Paris. Venus carries the apple when she is represented as triumphant over Mars, who had defied the fascinations of all the other goddesses. According to Fairholt:—"The maternal Aphrodite, or *Venus genetrix*, honoured by the Romans, often bore the apple, in explanation of which legends relate that

she gave three apples to Hippomanes, by which the possession of Atalanta was secured to him. This attribute meant originally the pomegranate, because Aphrodite Cypria, so called from the worship of her in Cyprus, planted the first pomegranate tree in that island."

In Christian art, the apple is accepted as the emblem of the Fall. It is frequently introduced in representations of the Virgin and Child; when held in the hands of the Child it is the emblem of the fall of man, with the additional allusion to the necessity of redemption through Christ; when in the hand of the Virgin it is her attribute as the second Eve, through whom life is given, "*Mors per Evam—vita per Mariam.*"

**APPLICATION.** In architecture and decorative art, the superimposition of one material on another. As application is almost exclusively resorted to for the purpose of ornamentation, the materials applied are usually of a more precious nature than those to which they are attached. In application proper, the superimposed material is understood to be simply attached to some uniform surface, and from which it can be broken away or otherwise removed without permanently destroying that surface. This is a distinctive feature of application which must not be lost sight of, or one will readily confuse it with such processes of decorative art as inlaying, damascening, champlevé enamelling, and niello working.

In our remarks on the present term, we shall have to allude to several of the most important decorative arts and processes, but we shall confine ourselves to observations which are general, referring our readers for details to the articles specially devoted to those arts and processes.

The principal modes in which application has displayed itself in works of architecture and decorative art are given in the following list; the materials which are applied being placed first, followed by the grounds or materials upon which they are placed:—

- Precious marbles on stone or brickwork.
- Marble of one colour upon marble of a different colour.
- Alabaster upon dark-coloured marbles.
- Coloured cements or stucco upon marble.
- Stamped stucco upon stonework.
- Terra cotta upon marble or stone.
- Bronze upon marble, stone, and wood.
- Metal upon metal.
- Alloys of a metal upon itself.
- Metals and alloys upon a dark metallic ground.
- Precious stones upon metal.
- Ivory upon wood, marble, and metal.
- Coral upon wood, ivory, and metal.
- Amber upon wood, ivory, marble, and metal.
- Mother-of-pearl upon wood, ivory, and metal.
- Tortoise-shell upon wood, ivory, and mother-of-pearl.

Mosaic and enamel plaques upon marble and other materials.

Glass upon wood, stone, marble, and metal.

Cements and composition upon glass.

Metal upon glass.

Leather and vellum upon wood.

There are several other varieties of the superimposition of materials, introduced in the decorative arts, which may be classed under the general head of application ; but, as they are universally known by separate names, it is inadvisable to cause any confusion by mentioning them in the above list.

That application has been resorted to, for ornamental purposes, from the most remote epochs of art, there can be no doubt. Its first adoption being readily suggested by the accidental placing of some object of a precious nature or tasteful design upon another, which, from its more durable nature or different colour, would well serve to display it in safety and with advantage, or to enhance its effect by contrast. The value of application once realized, its use would be limited only by the ingenuity and resources of the artist.

The first historical records we have of its use, in connexion with architecture, is in the descriptions of the building of the tabernacle and Solomon's temple. The most characteristic allusion being in the following passage :—"The two doors were of fir tree : the two leaves of the one door were folding, and the two leaves of the other door were folding. And he carved thereon cherubims and palm trees and open flowers : and covered them with gold fitted upon the carved work."—(I. Kings vi. 34, 35.) The records in the Old Testament clearly point out that application and some of the other ornamental processes were not unfamiliar amongst the Jews ; and there can be no question that they learnt them from the Egyptians during their captivity.

To what extent the Egyptians and Assyrians practised application we shall never be able to decide ; but we may be certain that, with so advanced a civilization, and so much wealth and luxury in high places, it was freely used in the precious adornment of articles of furniture, chariots, boats, and in all probability, as in Solomon's temple, for the enrichment of the doors and the other lesser portions of palaces and temples. The nature of application is against its durability, and that consideration would alone have limited, if not altogether prevented, its adoption in works of architecture, which, in the hands of the Egyptians, appear to have been erected with the view of remaining perfect for all time.

The ancient Greeks frequently applied ornaments of metal to the marble surfaces of their buildings, and decorated their temples and houses with devices in coloured stucco. In their toreutic art, several of the processes were, strictly speaking, application, amongst which were those employed in the adornment of vessels of the precious metals or bronze by the superimposition of figures and designs executed in different metals, ivory, or



amber. These figures, which were called *emblemata*, were sometimes so applied as to admit of their ready removal from the surfaces of the vessels. Application was still more extensively resorted to in the adornment of their doors, lacunaria, and sumptuous articles of furniture, and statues of the gods which were carved from wood. These were sometimes entirely covered with plates of gold, or had their ornamentation applied in gold, ivory, and other materials.<sup>1</sup> The most remarkable statue of antiquity, which illustrated the use of application, was that of Zeus Olympius, by Phidias, which was overlaid with ivory and gold.<sup>2</sup> The application of articles of costume, armour, and personal adornment, executed in bronze gilded, to sculptures in marble, was also common. The Æginetan sculptures supply illustrations of this practice; numerous holes in the marble, as well as other indications, showing where the pieces of metallic armour were superimposed; and there are evidences that the hair of the figures was partly of wire. The application of so much gilded bronze was balanced by rich colouring upon the exposed surfaces of the marble, of which traces have been found on all except the flesh; the lips and eyeballs, however, were coloured. The sculptures of the Parthenon also show indications of applied metal enrichments. Relief figures of terra cotta were also used as applications on votive shields, and probably on articles of furniture, and for the adornment of walls and friezes in domestic architecture.

The Romans, who borrowed, in matters of art, so largely from the Greeks, used application very extensively for purposes of decoration. The practice of placing upon marble statues enrichments of metal was maintained throughout all the epochs of antique art; but the Romans carried application rather further than the Greeks, by occasionally using portions of coloured marbles, instead of the more ancient modes of painting, to repre-

<sup>1</sup> "In the studios of the ancients, with the toreutic art was likewise connected WORKING IN IVORY, which it was a favourite practice throughout antiquity to combine with gold, in statues as well as all sorts of furniture. The ancients received from India, but especially from Africa, elephants' teeth of considerable size, by the splitting and bending of which—a lost art but which certainly existed in antiquity—they could obtain plates of from 12 to 20 inches in breadth. In executing a statue, then, after the surface of the model was distributed in such a way as it could best be reproduced in these plates, the individual portions were accurately represented by sawing, planing, and filing the ivory (this material being too elastic to be wrought by the chisel), and afterwards joined together especially by the aid of isinglass, over a kernel of wood and metal rods. The holding together of the pieces of ivory, however, required incessant care; moistening with oil (particularly *oleum pissinum*) contributed most to their preservation. The gold, which represented hair and drapery, was embossed and fixed on in thin plates."—Muller's *Ancient Art and its Remains*.

"The teeth of hippopotami likewise served instead of ivory, Paus. viii. 46, 2. Tortoise-shell (chelyon) was used especially for lyres, dining sofas, and other furniture; it also came partly from Adule, Plin. vi. 34. Reliefs of the bones of animals. Works in mother-of-pearl, Sueton. Nero 31."—*Ibid*.

<sup>2</sup> "The throne of the Olympian Zeus was of cedar wood, with ornaments and reliefs in gold, ivory, ebony, and precious stones, also painting. The sceptre was composed of every kind of metal; the footstool richly ornamented, the pedestal adorned with sculptures, but probably only on a border on the front side. The barriers were painted by Panæus (near the back doors they were coloured blue), and probably also the flowers on the gold drapery."—*Ibid*.

sent drapery and accoutrements on statues. There can be no doubt that the precious metals, ivory, and other valuable materials were largely used by the Romans in the decoration of the interior of the sumptuous palaces of their emperors and the furniture thereof; and the ornamental works in these materials would not be of a structural nature, but simply applied to the constructive features. The palace erected for Nero, by the architects Celer and Severus, was so richly decorated with applied gold-work, that it was called the *Domus Aurea*. It is stated that nothing could be imagined more sumptuous or gorgeous than its enrichments. Pliny informs us, that in completing merely a portion of this building, Otho expended a sum amounting in value to about four hundred and four thousand pounds sterling.

The Roman architects frequently used bas-reliefs and other enrichments of terra cotta and stucco, which they applied to the walls, friezes, and other flat surfaces of their buildings.

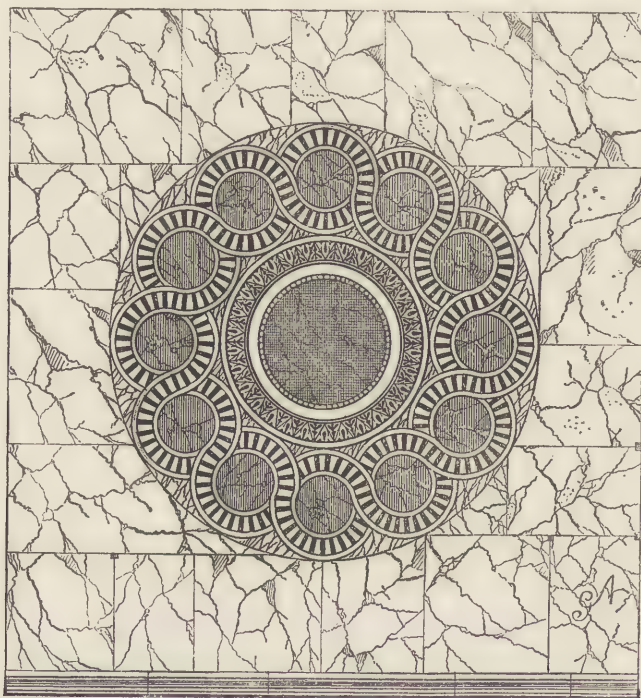
In the very early Christian times it is scarcely to be expected that arts, which were essentially of a luxurious nature, should be cultivated with any degree of zeal. The first duties of the Christians, on emerging from the seclusions and secret places to which persecution had driven them, were to erect places of worship, or to adapt buildings already existing for the purposes of religion. This they did, and their hands were for a long time too full of bricks and mortar, so to speak, for their attention to be in any great extent drawn towards the sumptuous arts. We have no just right, however, to accuse them of wilfully neglecting, at any time, those decorative arts and processes which could readily be pressed into the service of religion. On the contrary, history informs us that no sooner was Christianity firmly established in high places than all the wealth and genius of man, available at the time, were concentrated on the adornment of churches.

Amongst the arts, thus pressed into the service of religion, those which may be grouped under the head of application took a very prominent position. Bare walls were overlaid with slabs of precious marbles and mosaics; and precious marbles, in their turn, were enriched with superimposed ornaments, in the precious metals, enamels, and jewels. It is almost certain, from what we are able to learn of early Christian art, that in the church of St. Sophia, built by Justinian in the middle of the sixth century, application had reached its culmination; the walls glittered on all hands with rich-coloured marbles and mosaics, and the altar and all the furniture of the sanctuary were decorated with overlays of gold, plaques of enamel, and settings with precious stones. The crosses, candlesticks, lamps, and book-covers, which, we are told, were of gold, were doubtless incrustated with carved ivories, engraved gems, and sacred symbols and devices in enamel.

The modes of decoration adopted in St. Sophia spread wherever Byzantine influence was felt; and for a long time the artists of Constantinople influenced the architectural taste of Christendom, especially in its eastern division. We find, in the cathedral of St. Mark, at Venice, a proof that



in the tenth century the same modes of applied enrichment were adopted as we have alluded to in connexion with the walls of St. Sophia. The mention of St. Mark naturally brings Venice before us; and we may, in passing, point out the fact that throughout the best periods of its architecture, the adornment of its palaces and other buildings with rich-coloured marbles was almost exclusively executed by means of their application in thin slabs and slightly raised mouldings. The Palazzo Dario is probably the best preserved example of this peculiar style of external decoration,



1

executed during the fifteenth century. Fig. 1 is one of the wall spaces from this building showing the system of the marble application. The celebrated Ca' d'Oro, when in its original state, was richly ornamented with applied marbles and gilding. It is now in a restored condition, and, although much of its marble incrustation remains, its ancient character has been materially altered. On the exterior of the apse of the church of St. Donato, in Murano (tenth century), there are the remains of a broad band of enrichment, which originally consisted of a series of triangular slabs of marble, sculptured in low relief, and applied to the face of the brickwork. Very few of these remain, although enough, fortunately, to show the style of application there adopted. On the façade of the Palazzo da Mula (fourteenth century), on the same island, are enrichments of marble, plain and sculptured, applied to the surface of the brickwork. The method



adopted by the architect of this building was rather an abuse of application; for the sticking on of slabs at irregular intervals, and without reference to any true principles of design, could not fail to produce a restless and patchy effect. Such was the impression an examination of the façade left upon our minds.

The decoration of walls, vaults, and domes by glass mosaics may fairly be classed under the head of application, but as we treat the subject fully in our article *Mosaic*, it is not necessary to enlarge upon it here.

We now turn our attention to the Middle-age art of western Christendom, and there we find, in works dating from about the middle of the eleventh century, application in several of its most legitimate and interesting forms. From the time just mentioned to the close of what is commonly understood as the middle ages, there appears to have been no attempt made by the architects of England, France, Germany, or Spain to decorate either the exterior or interior of their buildings with applications of precious marbles or glass mosaics; colour was considered most appropriate for the decoration of the internal constructive stonework, and marble, if introduced at all, was used structurally, as in several of our English cathedrals. The climate of these north-western countries prevented exertions being made to apply perishable decorations externally. In Italy, however, that land of marbles, the beautiful and varied products of its quarries continued to be applied as external and internal decorations all through the middle ages, and if one desires to see to what extent marble application was carried there, let him examine the exterior of the *duomo*, at Florence, and particularly the enrichment applied to the structural marble work of Giotto's *campanile* (1334). Although application was not resorted to by the English, French, and German architects for the purpose of decorating the walls and vaults of their buildings, it was largely used in the adornment of their furniture and fittings. Their altars, retables, pulpits, tombs, shrines, reliquaries, crosses, statues, candlesticks, book-covers, and, indeed, almost all the articles of church furniture were enriched with applied-work in various precious materials. One of the finest and earliest examples extant is the *ambo* in the choir of the cathedral of Aix-la-Chapelle. This interesting work of the eleventh century is still in a perfect state of preservation; it is the front of an *ambo*, trefoil in plan, constructed of wood, most elaborately enriched with overlays of gold or gilded metal, and applications in the shape of ivory plaques, most of which are antique *bas-reliefs*, enamels, and precious stones. This example doubtless represents a description of church furniture very common at the period of its manufacture, but which, from the valuable nature of the enrichments, was peculiarly liable to be stolen and destroyed during disturbed times, when warfare and revolt gave license to all kinds of villainy.

France appears to have been extremely rich, during the middle ages, in objects of church furniture, tombs, &c., in which applied work was used in various ways; and even in the last century, prior to the Revolution of 1792, there remained numerous works of great artistic interest. We have to

bitterly regret such inconsiderate destruction of historical monuments and works of art both at home and abroad, for our own inventories tell us of the wealth of middle-age art which has not been allowed to reach our time, but which, from its durable nature, might have defied the natural destruction of many centuries. French records inform us that plates of metal, beaten-up, engraved, or enamelled, sculptured plaques and figures of ivory, and casings set with jewels, were amongst the applications commonly used for altars, retables, pulpits, and tombs. But few traces of these enrichments remain save the marks left on the grounds to which they were applied, and the holes which held their fixings; and in not a few cases the evidences of the ruthless manner in which they were torn away are only too painfully evident.

We have in England, however, a few works remaining which illustrate the very ancient practice of applying metal-work to grounds of other materials, and these assist us in forming a tolerably correct idea of the methods of metallic application adopted by the artists of the middle ages. There are several tombs in Westminster abbey, which, although now in a very imperfect condition, were originally rich in applications of gilded and enamelled metal. The most remarkable and instructive of these is the tomb of William de Valence, supposed to have been constructed by Limoges artists, in the closing years of the thirteenth century. William de Valence died in 1296. The monument consists of a sub-structure of stone, upon which is placed a chest of oak, originally enriched with applications of copper, enamelled and gilt, but which have now almost entirely disappeared; on the upper surface of this chest is the recumbent effigy of William de Valence. The wooden chest appears to have been entirely covered with metal plates and applied architectural enrichments, forming shallow arcaded work all round its sides. The plates which formed the back-grounds to the arches were richly decorated with *champlevé* enamel and applied figures in relief, all the exposed metal being gilded. On the top of the chest a ground-work of gilt metal and enamel surrounded the effigy. The effigy is carved in oak; and was, like the chest, entirely covered with plates of gilded metal, engraved and enriched with super-imposed plaques of enamel and *repoussé* borders set with imitation jewels. The latter were chiefly employed for the purpose of hiding the butting joints of the covering plates. This most interesting work, of which so little now remains, was described by Keepe, as it appeared in the year 1683. He says:—"A wainscot chest, covered over with plates of brass, richly enamelled, and thereon the image of De Valence, Earl of Pembroke, with a deep shield on his left arm, in a coat of mail with a surcoat, all of the same enamelled brass, gilt with gold, and beset with the arms of Valence. . . Round about the inner ledge of this tomb is most of the epitaph remaining, in the ancient Saxon letters, and the rest of the chest covered with brass wrought in the form of lozenges, each lozenge containing either the arms of England or of Valence, alternately placed one after the other, enamelled with their



colours. Round this chest have been thirty little brazen images, some of them still remaining, twelve on each side, and three at each end, divided by central arches that serve as niches to enclose them; and on the outward ledge, at the foot of each of these images, is placed a coat of arms in brass enamelled with the colours." A beautiful coloured drawing of the shield of the effigy is given in Boutell's *Manual of Heraldry*. For detailed and most accurate descriptions of this tomb and the others in the abbey, which illustrate the application of metal-work, we must refer the student to the article upon the tombs, from the able pen of Mr. W. Burges, F.R.I.B.A., published in Sir G. G. Scott's *Gleanings from Westminster Abbey*.

It will be seen by the previous portion of this article, that none of the forms of application just alluded to can be considered as inventions of the middle-age artists, most of them, indeed, dating too far back for history to speak of their introduction. But we now come to the consideration of certain processes, the invention of which cannot be altogether claimed by the middle-age artists, though in common justice they should be credited with their successful development and artistic employment.

The most strictly architectural phase of mediæval application is that in which white marble or alabaster is sculptured into arcaded, cusped, or canopy work, pierced, and applied to flat grounds of black or dark coloured marbles. This mode of decorating pedestal tombs, altars, and retables was frequently employed during the fourteenth and fifteenth centuries. One specimen of a tomb treated in this fashion exists in the abbey church of St. Denis; and in the monument of John of Eltham, in Westminster abbey, we find alabaster work, with slabs of black slate, about half an inch thick, applied as backs to the niches, for the purpose of throwing forward, by contrast, the small sculptured figures of the mourners. But probably one of the most beautiful works of applied alabaster ever executed, was the tomb of Queen Philippa, erected by a French or Flemish artist named Hawkin Liege, about the year 1369. This monument, which is placed in the Confessor's chapel, Westminster abbey, is unfortunately in a very imperfect state, so much so that we have had to use the past tense in speaking of its being one of the most beautiful specimens of alabaster application ever executed. The tomb consists of a construction of dark marble, round which was applied pierced tabernacle-work in white alabaster, forming thirty niches, in which were placed statues of personages related in some way to the Queen. Speaking of this monument in the *Gleanings from Westminster Abbey*, Sir G. G. Scott remarks:—"Nearly the whole of the tabernacle-work, though shown as perfect in the prints of the early part of the last century, has since disappeared. The end of the tomb has been immured in the lower part of the chapel of King Henry V., and thinking it probable that the tabernacle-work and statuettes might remain within the enclosing masonry, I obtained permission of Dean Buckland to make an incision into it, which I found could be done without injury to the latter monument: I was so fortunate as to find several niches in a tolerably perfect condition, with two of the statuettes quite perfect,



and a number of fragments of others. I found also in the tabernacle-work a most beautiful little figure of an angel with the wings of gilt metal. . . I found also enough of the architectural features to serve as a guide to the recovery of the entire design. . . One very curious feature in the design is a scroll like the crook of a pastoral staff between the niches at the angles of the monument; the architectural details had no decorative colouring, but the foliage was gilt. The arms were of course coloured, and the figures had beautiful patterns, chiefly in gold upon the draperies; the hair was gilt, the pupils of the eyes touched in with blue, and the lips with red. The head-dresses of the female figures are beautifully enriched with gold and colour. . . The open-work of the niches over the head of the effigy itself has been filled in with blue glass. The magnificence of the entire work may be imagined when it is known that it contained, when perfect, more than seventy statues and statuettes, besides several brass figures on the surrounding railing." From the above description of this remarkable tomb we find that two kinds of application were represented; one supplied in the alabaster work upon the dark coloured marble, and the other by the attachment of metal wings to the small angels. In addition to these, however, we find that glass beads were applied as enrichments to the net-work of the head-dress of the effigy; and that the drapery of the figure was originally profusely decorated with applications, in the form of gilt metal ornaments and imitation jewels.

For the purposes of decoration upon stone, wood, glass, and other materials, application was freely resorted to by the artists of the middle ages; and, before leaving western art altogether, to take a short survey of the modes adopted by the oriental nations, we must briefly allude to the more important processes followed by native and continental decorators.

Upon statues and other sculptures of stone we find a minute raised ornamentation sometimes introduced, either as borders to the draperies or as powderings over their surfaces. These, being too minute, or requiring to be too slightly relieved from the ground, to be readily executed in the material of the statue or by the sculptor's chisel, were very commonly applied in gesso, a fine description of plaster, and painted or gilded along with the rest of the statue; or, as in the case with borders, decorated, while the larger surfaces of the drapery were left untouched. Application of this description was, of course, best suited and most commonly employed for internal work, though not invariably confined thereto. On the robe of the Virgin, in the north porch of Notre Dame, at Paris, are borders of applied gesso, which prove that it was sometimes used for external decoration. Gesso of a very hard and durable nature was almost invariably used for the applied decorations on statues, columns, mouldings, and any small wall surfaces, up to the fifteenth century, when, as M. Viollet-le-Duc informs us, a resinous composition was generally employed, which, from the action of heat and cold, has in almost every case peeled off. On this side of the Channel, however, gesso continued in use up to 1420, at which date the tomb of William de Colchester was

erected in Westminster abbey. It was originally decorated throughout with colours and gilding; and the apparels of the albe and the embroideries of the chasuble and maniple were applications in gesso. The modes of treating the gesso applications were uniformly simple, consisting of coatings laid on of a suitable thickness and impressed with moulds or stamps of wood or metal; or of thin coatings laid upon the surface of the stone or woodwork, to which ornaments of gesso, which had been previously prepared in shallow sunk moulds, were attached while moist. The former process would produce patterns for the most part below the surface of the gesso coating; the latter method was followed for the purpose of producing designs in relief only. Complicated patterns were readily formed by the combination of both processes on one ground.

During the best periods of middle-age art, mouldings and panels of wood which were to be painted or gilded were almost invariably covered with applications of gesso, sometimes laid upon a previously applied covering of vellum. Theophilus, a monk of the eleventh century, has left us, in his *Essay upon Various Arts*, descriptions of the modes and materials adopted in his day for covering and preparing the tablets for altars, doors, and such like articles. We here give his three chapters on the subject, according to Hendrie's translation :—

CHAP. XVII.—OF THE TABLETS OF ALTARS AND DOORS, AND THE GLUE OF CHEESE. The tablets of altars, or of doors, are first carefully fitted together with the joining instrument which carpenters or vat makers use; they are then joined with the glue of cheese, which is made in this manner: Soft cheese is cut very small, and is washed with warm water in a small mortar with a pestle, until, being frequently poured in, the water comes away pure. Then this cheese, compressed by the hand, is put into cold water until it hardens. After this it is very finely ground, with another piece of wood, upon a smooth wooden table, and in this state it is again placed in the mortar, and is carefully ground with the pestle, water mixed with quick-lime being added, until it is made as thick as lees. The tablets of altars fastened together with this glue, after they are dry, so adhere together, that neither heat nor humidity are able to disjoin them. They should afterwards be smoothed with a planing iron, which, curved and sharp inside, has two handles, so that it may be drawn by both hands (with which doors and shields are shaved), until they are made perfectly smooth. They are then covered with the untanned skin of a horse, or ass, which is soaked in water; as soon as the hairs have been scraped off, some water is squeezed from it, and thus moist, it is superposed with the curd glue.

CHAP. XVIII.—OF GLUE OF SKINS AND STAG-HORNS. The above being carefully dried, take cuttings of the same skins, dried in like manner, and carefully cut them up into small pieces, and taking the stag-horns, broken very small with a smith's hammer upon an anvil, place them together in a new pot, until it is half full, and fill it up with water, and so apply fire until a third part of this water is evaporated, so, however, that it may not boil. And you will thus try it; moisten your fingers with this water, and if, when they have become cool, they adhere together, the glue is good; but if not, cook it until they do adhere together. Then pour this glue into a clean vessel and again fill the pot with water, and simmer it as before; and do this four times.

CHAP. XIX.—OF THE WHITE GROUND OF GYPSUM. After this take gypsum, burnt like lime, or chalk with which skins are whitened, and carefully grind it with water



upon a stone, then place it in a baked earthen vessel, and, pouring in some glue made from skins, place it over the coals, that the glue may liquefy, and in this manner paint over the skin very thinly with a pencil, and when it is dry, paint somewhat thicker, and, if needed, paint a third time. When it is quite dry, take the herb called shave-grass which grows like a bulrush, and is ragged; when you have gathered it in summer you will dry it in the sun, and will rub this whitening with it until it is made everywhere smooth and polished.

In the construction of flat panels or large uniform surfaces of woodwork, in which there were many joints, it was, doubtless, usual to apply untanned skin or vellum before the gesso coating; but it was not the universal practice, as certain works in Westminster prove; in them we find the gesso applied direct to the surface of the woodwork. There are three pieces of furniture preserved in the abbey, namely, a retable, the sedilia, and the coronation chair, which have the application of gesso, and, with the exception of just over the joints of certain mouldings, there appears to have been no under application. In the retable the whole surface was covered with the composition, in some portions left plain to receive burnished gilding, and in others indented and stamped with a moulding tool. We shall have to speak more particularly of this interesting work later on. The sedilia was, when in a complete state, a work of great beauty; and illustrated to a very full extent the art of decorating woodwork with application, painting, and gilding, as practised during the thirteenth century; it is to be regretted that so little remains to enable one to form an idea of its original magnificence. In this work we find the gesso on the mouldings to have been stamped with a raised enrichment. On the coronation chair we observe another mode of ornamenting the application, which was also of gesso, gilded. Speaking of this, Mr. Burges says:—"The surface was first of all covered with the usual gesso, then gold applied by means of white of egg, then burnished, and a pattern pricked upon it with a blunt instrument before the ground and gilding had lost their elasticity. Great care was required to prevent the instrument with which the dots were made from going through the gold and showing the gesso underneath, and still greater patience in executing a design, every line of which was to be expressed by very small dots alone. Of the exterior little is to be said beyond that the panels are filled up with dotted foliage, and that there is no work bestowed on the gilding of the mouldings."\*

We have now to treat of other modes of application—those in which vitreous materials take an important part. These modes group themselves under three general styles; first, that in which clear glass is superimposed upon a previously applied material richly decorated, the glass being used to enhance the effect of the decoration, and, at the same time, to protect it from injury; second, that in which coloured glass is applied to a gilded or silvered surface, for the purpose of acting as a ground for the reception of a further application; and third, that in which coloured pastes in

\* Drawings of the dotted patterns are given in *Gleanings from Westminster Abbey*, plate xxvi.



imitation of engraved gems and precious stones are applied, in metal or other settings, upon various grounds.

The first style appears to have been very often used by middle-age artists in the decoration of articles of church furniture. M. Viollet-le-Duc informs us that in the abbey of St. Denis there exist numerous fragments of an altar, the lower part of which was entirely covered with applications of colourless glass upon paintings, executed in a manner almost as fine and minute as that found in the ornamental portions of the illuminated manuscripts of the thirteenth and two following centuries, the epoch during which this mode of decoration was largely followed. The Westminster retable supplies us with examples of great interest, and we cannot do better than here give Mr. Burges' description of them in his own able words:—"The imitation enamels which occur in the framework and in the principal parts of the architecture were thus made. The gesso ground was gilded and burnished, and upon it was painted the various colours of the enamels by means of tempera. All of them except the red are opaque, but instead of imitating the *champlevé* enamels, which at that time were the most fashionable, the artist appears to have taken for his models the more ancient *cloisonné* process, leaving thin lines of the gold ground to separate his colours. Over all was placed a thick piece of white glass, which was further prevented from slipping on the two sides where it was not supported by the beads of the framework by two thin pieces of brass let into the ground; the cement resembling putty was then applied all round and gilded as in the case of the jewels. In those instances where there were no beads at all to protect the glass, as in the ornaments which occur in the middle panels, a shallow brass box was nailed to the wood, and inside we find the gesso ground, the gilding, the painting, and the glass secured with putty."

The second style was frequently used for larger works than those to which the previous style was most applicable, being more suitable for the decoration of surfaces of considerable size, and upon which very minute work would prove ineffective. The most important known example of middle-age art in which this style of application was largely used is the *Sainte-Chapelle*, at Paris. In the quatrefoils of the wall arcade in the upper chapel are a series of representations of the martyrdoms of the saints, executed in relief and richly painted upon an applied groundwork of blue glass, backed with silver leaf for the purpose of showing and imparting brilliancy to its colour. Upon the outer surface of the glass are patterns in slightly raised composition, gilded. Of course what one sees in the chapel at the present time are restorations carried out in accordance with the original work. M. Viollet-le-Duc, speaking of these applications, says:—"La Sainte-Chapelle de Paris nous a laissé un exemple complet de ce genre d'applications. L'arcature qui forme tout le soubassement intérieur de cette chapelle contient des sujets représentant des martyrs; les fonds d'une partie de ces peintures sont remplis de verres bleus appliqués sur des feuilles d'argent et rehaussés à l'extérieur par des ornements

très-fins dorés. Ces verres d'un ton vigoureux, rendus chatoyants par la présence de l'argent sous-apposé, et semés d'or à leur surface, jouent l'émail. Toutes les parties évidées de l'arcature, les fonds des anges sculptés et dorés qui tiennent des couronnes ou des encensoirs sont également appliqués de verres bleus ou couleur écaille, rehaussés de feuillages ou de treillis d'or. On ne peut concevoir une décoration d'un aspect plus riche, quoique les moyens d'exécution ne soient ni dispendieux ni difficiles." We have again to refer to the Westminster retable for examples of this style of application, and here give an illustration (Fig. 2) of the central portion of one of the compart-



2

ments, which shows the application of the blue glass and the superimposed gilded enrichment, as well as the imitation enamels, before described, and the applications of false jewels upon the raised mouldings. The drawing shows the work restored; in reality only portions of the several applied materials remain to indicate the original treatment and design. In the centre of the cut is one of the metallic frames, holding the imitation enamels, and between it and the raised mouldings is the groundwork of deep blue glass, applied, without any gold or silver leaf on its back, to the white gesso of the panel. Upon this glass is a tasteful scrollwork design, apparently executed in some resinous or oleaginous varnish and gilded. The



blue glass is attached to the framework with a description of putty. The panels A have been covered with gesso gilded and painted with figure subjects, now almost defaced. In the upper part of the central compartment of the retable, there is a diaper pattern formed of octagonal pieces of red glass and small squares of blue glass, applied to the gesso and attached together with putty. The blue squares are plain, but the red octagons are decorated with a lion, and a line border in gold. In the decoration of the canopy of the sedilia, in the same church, blue glass placed upon silver, and red glass upon gilded grounds, were used; and, as these glasses covered a considerable surface, there is little doubt that they were relieved with gold ornamentation.

Little need be said upon the third style; the application of imitation cameos, engraved gems, and precious stones, to such articles of furniture as the Westminster retable, was doubtless suggested by the practice of setting the genuine stones on objects of gold and silver; and indeed the effect produced by them, upon the gilded and burnished gesso ground, was identical with that produced by the real gems on the applied gold plates of altars, shrines, book-covers, and the solid gold vessels of the sanctuary.

An article such as the present would be obviously incomplete without reference being made to the methods of application adopted by the decorative artists of China and Japan. In both these countries, from early times, ornamental works have been produced, of wood, ivory, and metal, upon which figure-subjects and other designs were superimposed in materials of different kinds, such as stones of various colours, coral, amber, mother-of-pearl of all tints, tortoise-shell, stained and natural ivory, metals and alloys of different colours, enamels, and porcelain. The Chinese chiefly practised the application of coloured stones, ivory, mother-of-pearl, enamel, and porcelain, on grounds of dark wood, for the purposes of house decoration and articles of furniture; and, in the formation of their designs, carved and otherwise wrought all the materials so as to produce considerable relief. A description of one panel of dark wood, with a garden scene, represented by raised coloured materials, will serve as an illustration of Chinese application:—Trees, with stems of light brown stained ivory and foliage of green stone; rock-work, of brown and grey soap-stone, with tufts of grass and small flowers, in green stones and stained ivory, growing from its interstices; and figures of porcelain. The latter are carefully modelled, and richly painted with enamel colours and gold; and all the rest of the applied-work is minutely and skilfully carved. The Japanese, who are, in most of the decorative arts, far in advance of the Chinese, produce works similar in all essentials to that just described, but of the most delicate and marvellously beautiful character. Who has not lost himself in admiration over the ivory cabinets, card-cases, and boxes, upon which figure-subjects, foliage, and birds are produced in delicately-carved relief, and in the most brilliant colours, supplied by natural stones, shells, corals, and metals? In their metallic applications, or what we may call their metallic painting, they have never been, and probably never will be, sur-



passed. This work, which in Japanese is termed *syakfdo*, consists of a dark metal ground, either bronze or iron, upon which is superimposed a design or composition of figures, foliage, or birds, executed in metals, such as gold, silver, platinum, copper, steel, and about a dozen shades of bronze, in the preparation of which the Japanese metallurgists stand alone. The artist looks upon all these metals and alloys simply as so many colours on his palette, but colours to which he applies a graver instead of a brush—colours which, under his hand, will start from the ground of his work, not in semblance but in reality. Some specimens of this metallic application are so marvellously beautiful, and display so much artistic and manipulative skill, as to defy description. It may be an embroidered robe which attracts one's admiration; it is executed in a deep red copper, almost like blood, decorated with masses of chrysanthemum flowers in carved silver, lilies in gold, storks in silver, with tail feathers in black platinum, and beaks and legs in bronze. It may be, on another work, the figure of a warrior in his ponderous armour, every link and plate of which are in the true metals, and his bloody sword is of steel, with the drops and stain applied to it in red copper. Or it may be a moon-light scene, where the moon of silver is half hidden by dull bronze clouds, and all the details of the landscape, bereft of colour, are produced in silver or dull grey alloys.

We have made our remarks on the various kinds of decorative application met with in architecture and art as brief as possible; the limited space at our disposal in the present work renders it impossible for us to enlarge further upon the subject, deeply interesting as it is to us and every architect and student of art.

**APPLICATION OF THE ORDERS.** The term occasionally used by architects to designate the decorative introduction of two or more of the orders in one design. Its meaning is restricted, however, to the treatment in which the orders are placed on one level, and not superimposed one above the other in different stories. The reason for thus limiting the signification does not appear clear; and in our judgment the nature of the term renders it an appropriate one to be used with reference to the orders, in whatever manner they are combined in architectural structures.

**APPLIQUÉ.** (*Fr.*) The French architects commonly designate by this term any description of ornamental work applied to a building or any object for the purpose of decoration. It is, accordingly, almost identical in signification with the preceding term, application. The word has been introduced into English architectural terminology to express the attachment of the orders or any portions thereof to the surface of a building, simply for the purpose of enrichment; and it further conveys the idea of their being merely stuck on, and that they could be removed without interfering with the structural stability of the fabric.

The term is, however, most commonly used in connexion with em-

broidery, where it signifies work executed with pieces of silk, cloth of gold, velvet, or any other textile, cut into the required shape, and applied and stitched to the ground. Appliqué has generally been adopted for the garments of figures where large masses of uniform colours were required; the lines of the folds and any shadings being added by the needle. (See *Embroidery*.)

**APPODITIUM PILARIUM.** A late Latin term signifying, according to Ducange, a flying buttress.

**APRON.** The piece immediately below the sill of a window or other aperture, covered with lead or zinc; also, any broad piece of lead disposed on a surface for the reception of a flow or discharge of water from a spout or gutter.

**APSE.** A recess, semicircular on plan, covered over with a vault in the form of a semi-dome; the semicircular or polygonal termination to the choir of a church, or any other part such as an aisle, transept, or chapel, covered with a vault or any other description of roof.

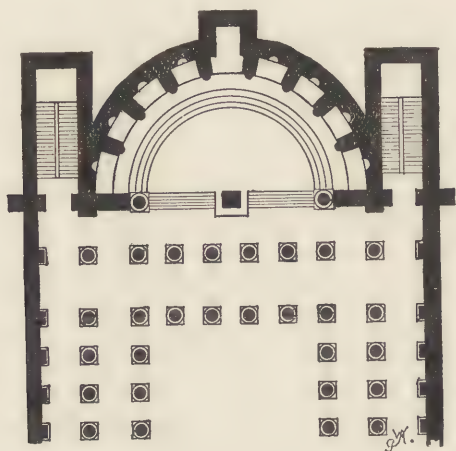
M. Viollet-le-Duc extends the signification, applying the term to the extremity of a choir, even when it terminates in a flat wall;\* it is never applied by English architects to any portion of a building which is rectangular on plan; and it is not desirable that its signification should be extended beyond the limits defined in our first paragraph.

By all investigations now possible it appears that neither the Egyptian nor the Greek architects introduced the apse in their buildings; it is certainly a feature at variance with purely trabeated architecture, whilst it may be considered a characteristic feature of arched and vaulted architecture, and was most probably first introduced in it. As neither the arch nor the vault may be considered to have had any true existence in art architecture before the Roman epoch, we may naturally look there for the first appearance of the semicircular apse. We accordingly find it introduced in the temple of Mars Ultor, built in the time of Augustus† (B.C. 31—A.D. 14); and there seems to be a probability that it was adopted in the designs of other temples of the same period. The apse became henceforward a characteristic feature in the larger works of Roman architecture, and especially in the great civil basilicæ erected in the first centuries of our era. The ancient basilican apse, or, to use a more correct term, the tribune, in its most developed form, is satisfactorily illustrated by the plan

\* "ABSIDE, s.f. C'est la partie qui termine le chœur d'une église, soit par un hémicycle, soit par des pans coupés, soit par un mur plat. Bien que le mot *abside* ne doive rigoureusement s'appliquer qu'à la tribune ou cul-de-four qui clôt la basilique antique, on l'emploie aujourd'hui pour désigner le chevet, l'extrémité du chœur, et même les chapelles circulaires ou polygonales des transepts ou du rond-point."—*Dictionnaire Raisonné de L'architecture Française*.

† For plan, see Taylor and Creasy's *Architectural Antiquities of Rome*. London, 1821.

of Trajan's basilica (A.D. 98), a portion of which is here given (Fig. 1). The semicircular part, or tribune, was raised several steps above the general floor level of the building; and had an altar placed in the centre of its chord, used for sacrificing before the business of the day was commenced. Round the semicircle was a platform, raised four steps above the



1

tribune floor; here the assessors and other officers of the tribunal were seated, while the throne of the quæstor, or presiding judge, was placed in the centre recess, distinguished by greater depth from the others. The large dimensions of the tribune may be realised from the fact that the internal width of the basilica was no less than one hundred and eighty feet; the internal diameter of the tribune must accordingly have been about one hundred and thirty feet, and the width of its arch about eighty-seven feet. This basilica has been represented with double tribunes, that is, one at each end, but no authority can be quoted in support of such a disposition. The tribunal, or court of justice, was invariably confined to the tribune in large basilicæ, which were open to the public as exchanges or halls for the transaction of business; but in smaller buildings the tribune was devoted to the accommodation of the quæstor and officers of the court, while a portion of the nave adjoining was set apart for the public and attendants connected with the business of the tribunal.

Basilicæ were erected in most if not all of the principal towns throughout the Roman empire; and as they were eminently suited, and indeed designed, to hold large assemblies of people, and in their general arrangement appeared to be in every way adapted for the purposes of Christian worship, they naturally became the earliest types upon which churches were designed. A basilica erected in the time of Constantine, at Trèves, is still in existence, and is really the simplest form which could be adopted for a church. It consists of a parallelogram, devoid of aisles, about two hundred and thirty-nine feet long, by ninety-eight feet wide, with a semi-



circular apse added at one end. We have here, practically, a sacrum for the altar and the officiating priests, and a large unobstructed space for the congregation. There is no doubt that the early Christians converted numerous pagan temples into churches; but we have no evidence to prove that they used the ancient basilicæ for worship, notwithstanding that the retention of the name would suggest that they did. Writing on this subject, Texier remarks:—"The Christians, rapidly increasing in numbers, were still in want of churches, and upon the confiscation of goods belonging to the temples, the lands and valuables with which they had been endowed were transferred to a newly-constituted synod, and the converts were permitted to take possession of the edifices themselves for the purposes of their worship.

"Let us examine the truth of the statement that they also raised their altars in the Basilica—*Gerousia*—or court of justice. We know of but one instance in which the Roman basilica (the prototype of the churches of Constantine) was transformed into a church; this was in the case of the Licinian basilica at Rome, in which the Christians were accustomed to assemble; it was converted into a church in the year 370 by Pope Simplicius; but we can mention numerous temples still existing that were appropriated to Christian worship.

"The name basilica given to the churches after the time of Constantine did not have reference solely to the resemblance these edifices had to the courts of justice.

"From the earliest times the church was approached through an outer hall, or *narthex*, which opened into the nave through three doorways, which had their destination in the ceremonies of worship. The middle doorway was termed the basilican, or royal gate (*βασιλική πύλη*), and it was of importance in ecclesiastical ceremonies, especially in those relating to expiation. Leo Allatius, citing the *Typic*, frequently mentions this door—"As far as the basilican gates;"—"and he entered by the basilican gates." . . . It was but a natural consequence that the term basilica should be applied to the whole edifice."\*

Be this as it may, it is an evident fact that of all the ancient buildings existing at the time of the introduction of Christianity, the basilica was considered the most appropriate one to be copied in the erection of churches; and it is in the tribune of the basilica that we must trace the origin of the church apse, which it is now our task to describe as it presents itself in the various styles and periods of Christian architecture.

The earliest church of importance, erected after the final establishment of Christianity by Constantine, was that dedicated to St. Peter, at Rome (about A.D. 330). It was a large basilica, consisting of a nave, of about two hundred and eighty feet in length, with four wide lateral aisles, making a total internal width of above two hundred feet; across the west end of

\* *Byzantine Architecture*, by C. Texier and R. P. Pullan, p. 79.

nave and aisles there was erected a sort of transept, about fifty-five feet wide, into which the nave and four aisles opened by arches. In the centre of the long western wall of this transeptal portion was a semicircular apse, with a radius of about twenty-nine feet. Against its wall was placed a hemicycle of seats for the clergy, with the throne for the pontiff in the centre. The altar was placed slightly in advance of the chord; and eastward of it were erected six columns carrying an entablature. Six more were subsequently placed in front of these, and probably were united to them by a general entablature. The purpose of the first six columns appears doubtful, but we incline to the belief that they were erected to act as a sort of screen to the sanctuary; and it is probable that curtains were hung between them, to be lowered or drawn during certain portions of the service at the altar. We know this practice of enclosing the apse to have obtained elsewhere in early churches. The additional six columns may have been added, as the Rev. M. E. C. Walcott suggests, for the purpose of forming an imposing entrance to the confessionary.\*

The basilica of St. Paolo fuori delle Mura, another large four-ailed building, with transeptal end and semicircular apse, was erected probably about forty years after St. Peter's. A plan of the end is here given (Fig. 2) as it was originally built; in it one observes no particular departure from the plan of St. Peter's, save that the apse assumes more importance, being in this case wider than the nave and expanded, doubtless, for the accommodation of a more numerous clergy and a more elaborate ritual. The altar was probably in the first instance placed in the early position—in the chord of the apse—but later, when the transept was divided lengthways by a wall pierced with arches, as is shown on the generality of plans of this building, it was removed and placed under a ciborium, a short distance behind the line of the arch opening from the nave. The position is indicated on our drawing. Unfortunately, this magnificent basilica, which previous to 1823 was one of the best preserved of the ancient churches in Rome, was almost totally destroyed by fire in that year. The great apse, with its mosaics, were happily saved; and the latter remain as valuable illustrations of the style of decoration applied to the semi-dome.

\* "OLD ST. PETER'S AT ROME. St. Peter's at Rome had two aisles on each side of the nave; a transept on a level with the nave; and an apse on the west side, with a floor raised to a height of five feet" (?), "forming the platform of the presbytery, which extended about nine feet into the transept. The entrance was at the east end. At the extreme west point was the pontifical chair, raised on a platform above the level of the presbytery; on the right and left of the chair the walls of the apse were lined with the seats of the cardinals. At the edge of the platform stood the high altar, under a ciborium or canopy: it was raised by steps above the level of the presbytery. On each side a flight of five steps led down into the transept. Beneath this platform was a semicircular crypt, close to the walls of the apse, used as a burial-place of the popes. The entrances were at the junction of the choir and transept. In front of the high altar was the entrance to the Confessio, the subterranean chapel of St. Peter, containing an altar. In front of the steps were twelve columns of marble, in two rows, said to have been brought from Greece or Solomon's Temple; and, being enclosed with marble walls breast high, and lattices of metal-work, formed the vestibule to the Confessionary."—*Church and Conventual Arrangement.*

The basilica of St. Clemente, at Rome, is probably one of the best existing examples of the plan of a moderate-sized church of the fifth century; originally it consisted of a nave with single lateral ailes, the



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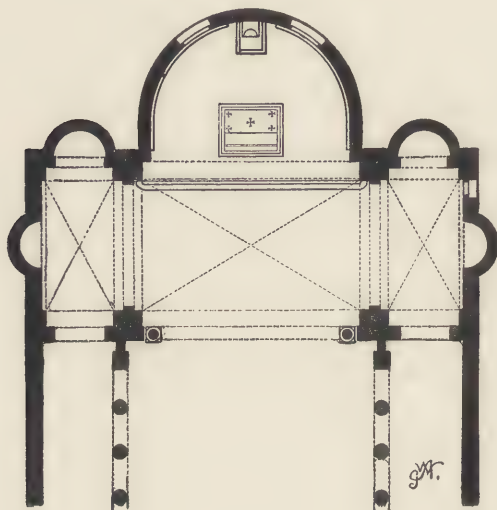
former terminating in a semicircular apse, not quite the full width of the nave. The present building was constructed exactly on the old plan by Adrian I., towards the end of the eighth century, and restored by Paschal II., in the first years of the twelfth century, when in all probability the apses at the ends of the ailes were added. The building is at present triapsal. The centre apse is richly decorated with mosaics.\*

The introduction of more than one apse in Roman basilicæ does not appear to have been unknown in the fifth century, for we find in St. Pietro in Vincoli, on the Esquiline hill, originally built by Eudoxia, the wife of

\* As it may be interesting to our readers to form some idea of the ancient modes of decorating the apse and semi-dome of the Christian basilica, we here give the Rev. B. Webb's description of the mosaics of this building:—"The whole half-dome is covered by a bold flowing pattern, in the interstices of which are shown birds and all kinds of figures. This pattern springs in two branches from a kind of bush, out of which also rises a tall cross, coloured blue, and with patterns on it, on which a very small figure of our Lord is represented, and the Blessed Virgin Mary and S. John stand immediately underneath the arms. Below the cross issue four streams of a fountain from which some harts and peacocks are drinking. Underneath the dome is a horizontal band in which is represented the Agnus Dei, with a cruciferous nimbus, standing on a mount, between twelve sheep representing the apostles. Underneath these again, round the wall of the apse, are full-length figures of our Lord and the apostles, with palm-trees between every two figures. Outside the apse-arch—the arch of triumph—are some more mosaics. . . . These mosaics are of the end of the thirteenth century, and were put up by Cardinal Jacobo Tomasio."—*Sketches of Continental Ecclesiology*.



Valentinian, no fewer than five apses; three of which are projected eastward, and the remaining two at the ends of the eastern transept. The plan of this basilica is probably the most symmetrical and perfect of all the early Roman churches; and it may be accepted as the true type of the Christian Roman basilica. It was restored in the eighth century, but strictly on the original plan. We here give the eastern portion (Fig. 3), in which it will be observed that the great apse is no longer a semicircle only, but is increased in depth, forming a spacious sacrarium.



3

The *subsellia*, or seats for the priests and deacons, are as usual placed against the wall, with the *cathedra*, or bishop's throne, in the centre; and the altar is placed in the chord, with a considerable space between it and the apse steps.

In early basilicæ, when lateral eastern apses were added, as in this example, they were usually shut off from the church by curtains; that on the right (*prothesis*) containing the credence, where the elements were placed until they were carried to the altar for consecration, and where the offerings of the faithful were received; and that on the left (*diaconicon minus*) being a sacristy and muniment room. As it is generally understood that more than one altar was not introduced in Western churches prior to the time of Gregory the Great (590), it is evident that the minor apses in St. Pietro were not originally designed to serve as chapels. The introduction of the side apses in the west is attributed to Greek influence, and they were, for some time after their adoption, used as in the Eastern church: the sanction given to the erection of sub-altars, and the construction of sacristies for the accommodation of a numerous clergy, effectually did away with their original use, and they were accordingly turned into

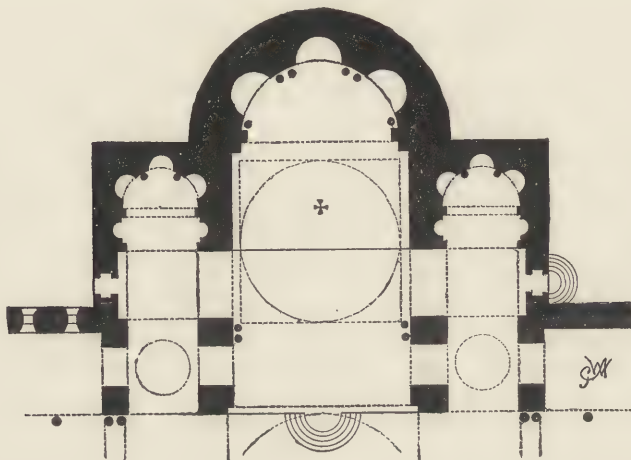
chapels. The two apses terminating the ailes of St. Clemente, which, as we have already stated, were not in the fifth century plan, were unquestionably erected for the reception of altars. The basilica of St. Maria Maggiore, built by Pope Sixtus III. (432), has only one apse.

It is not necessary to follow the apse through the succeeding four or five centuries of church building in Rome; it did not develop itself beyond the state we have described in connection with the basilicæ of St. Pietro, St. Paolo fuori delle Mura, St. Clemente, and St. Pietro in Vincoli.

Next to Rome, the most important centre of early ecclesiastical art in Italy was Ravenna. In this city numerous imposing basilicæ were erected during the fifth and sixth centuries. In all of them the semicircular apse was introduced as in the Roman examples, but the transeptal adjunct, so common in the latter, appears never to have found favour in Ravenna. The ancient cathedral, founded in the year 380, was a basilica with a nave and four ailes, and a single semicircular apse terminating the nave. The other important churches in this city have all the semicircular apse. We find it also introduced in the highly interesting church of St. Vitale, built by the Emperor Justinian, in the year 547. This is not a basilica, but an octagonal church, domed, and surrounded with an aisle. From the eastern side is constructed the choir, which is divided from the aisle through which it passes by arcades of three arches on each side, and is terminated by a low semicircular apse which is projected beyond the aisle wall. The stalls for the clergy are round the apse, and accordingly behind the altar. This portion of the church is the best preserved, and still presents several early and beautiful mosaics.

The semicircular apse, which became so thoroughly a feature of Italian church architecture in the first ages of Christianity, may be said never to have disappeared from it. We meet it in widely distant places, and in all epochs. The following examples may be quoted by way of illustration:—St. Michael, at Rimini, a small cruciform church built in the fifth century, with a semicircular apse terminating its choir: Cathedral of Parenzo, in Istria, built in the year 542, a basilica with nave and single lateral ailes, all terminating with apses; this is an interesting example of an early triapsal church: St. Julia, near Bergamo, probably built at the end of the seventh century, with nave, single lateral ailes, a sort of eastern transept, and three apses: St. Michael, Pavia, designed in the eighth century, with a deep choir or chancel terminating in an apse; the choir extends from a transeptal portion which, projecting beyond the nave-ailes, gives the plan a cruciform character: Church of the Apostles, at Florence, built in the ninth century, a basilican arrangement, with an apse at the extremity of the nave: St. Ambrogio, at Milan, an early basilica, rebuilt in the ninth century, terminating eastward in a single apse: St. Mark, at Venice, dedicated in the end of the eleventh century, a large cruciform building, the eastern limb of which terminates in three apses (Fig. 4); a peculiarity exists in the treatment of these, three small semicircular apses, or what we may more correctly call niches, being sunk in the thickness of their walls:

St. Fosca, at Torcello, a small church, probably built at the end of the tenth century, with its choir terminating in three apses; and the duomo of Torcello, erected about the year 1000, a basilica of the simplest form, with nave and two aisles terminating in semicircular apses. We must not pass over the last-mentioned building without particularly dwelling upon the



## 4

appointment of its major apse, which still retains its ancient hemicycle of seats and cathedra. In describing this interesting apse we cannot do better than transcribe the words of an eminent ecclesiologist.\* “The apses are domically vaulted, and are covered with mosaics, of which hereafter. The most singular arrangement—perhaps in the world—is that the central apse is filled with concentric stone seats, six in number, rising one above the other, like an amphitheatre; while in the middle point, higher than all, is the pontifical chair, raised considerably higher than the rest, with stone side walls, and a steep separate ascent of thirteen steps immediately before it. This arrangement is now put to no use; the apse is stripped of all fittings, and remains in its cold desuetude one of the most remarkable ecclesiastical monuments in existence. The back of the pontifical chair is of alabaster beautifully carved with a cross between stars and flowers: the cross is covered with interlacing flower-work, with a hand in benediction in the middle point. The slab is three feet one inch high and twenty-two inches broad: it is flanked by two short columns, the caps of which are connected by a band of carved flower-work. The seat is thirteen and a half inches broad and seventeen and a half inches high. The lowest of the concentric seats is on a considerably higher level than the choir: the seats end abruptly, as if cut through by a vertical section, and they present on

\* The Rev. Benjamin Webb, M.A., in *Sketches of Continental Ecclesiology*. London, 1848,



each side the appearance of a precipice cut into steps.\* The altar (which is unfortunately quite modern) stands on a platform projecting out into the choir from the middle of the raised seats. . . . I imagine that the ancient altar stood rather nearer the apse, and that the celebrant stood on its eastern side, facing the church, and with his back to the bishop. But this is merely a speculation, formed to account for the appearance the present arrangement presents. . . .

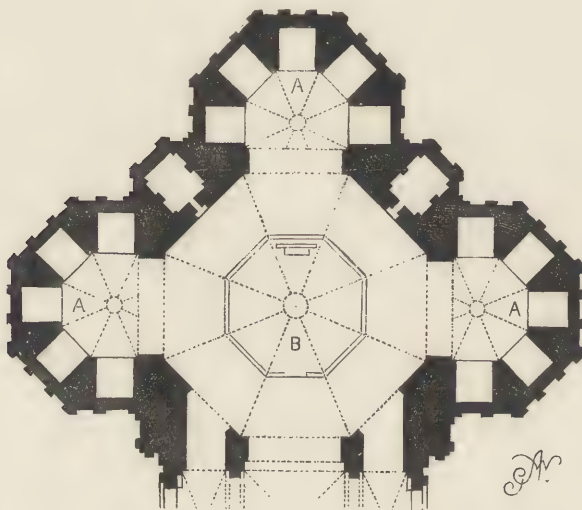
"And now to describe the mosaics. The great apse has in its dome a single figure of the Blessed Virgin Mary on a gold ground. She is in blue; and holds the Blessed Child, whose nimbus is cruciferous and who is draped. . . . The spandrels above the apse-arch, facing the nave, are the figures of S. Gabriel and the Blessed Virgin Mary, in the Annunciation. The back of the apse, under the dome, has twelve figures, six on each side of the window. They are in this order: from the middle going northward, SS. Peter, John, James, Bartholomew, Thaddeus, and Thomas: going southward, SS. Paul, Matthew, Andrew, James the Less, Symeon, and Philip. Under the window in the middle is a half-figure of S. Heliodorus. The apse on the south side has three figures: our Lord seated, in the act of blessing, and holding a closed book between SS. Michael and Gabriel. . . . Below these, S. Gregory, S. Augustine, S. Ambrose, and S. Martin; and above the Agnus Dei and two angels. The apse of the north aisle has no mosaics."

Continuing our hasty survey of Italian churches, we now come to an interesting example, St. Miniato al Monte, at Florence, a basilica built in 1013; the eastern portion of this church is elevated above a crypt, and is terminated with a semicircular apse of the width of the choir and nave. The duomo of Pisa, commenced in the year 1063, and consecrated in 1113, is an important cruciform building, with a large semicircular apse eastward, and two lesser ones terminating its well-developed transepts. The duomo of St. Leo, a town in the duchy of Urbino, restored about the year 1175, is a parallelogram on plan, triapsal eastward. In the lower church of St. Fancesco, at Assisi, are five semicircular apses, one behind the shrine, two at the extremities of the adjoining transepts, and two at the end of the entrance transept or narthex: there is only one apse continued to the upper church, namely, that behind the shrine. This interesting building was completed in the first half of the thirteenth century. The semicircular apse, to which we have hitherto confined ourselves, continued in favour amongst Italian architects far into the sixteenth century. The church of The Consolation, near Todi, erected in the early part of the century, is a perfect quatrefoil on plan, four large apses being added to a central square. Three of the apses, however, are polygonal on the exterior. The three apses of St. Peter's, at Rome, are semicircular.

The polygonal apse is comparatively rare in Italian architecture; It is,

\* A drawing, which conveys a tolerably correct idea of the arrangement, is given in Fergusson's *Handbook of Architecture*, page 498.—W. & G. A.

however, to be met with in several churches, as in St. Anastasia, at Verona, where there are apsidal chapels in addition to the great apse; the latter has five sides. The interesting basilica of St. Zenone, in the same city, has a five-sided apse of fifteenth century date. The most noteworthy examples, however, are supplied by the cathedrals of Florence and Milan. The former, which may be looked upon as an early fourteenth century design, so far at least as the feature under consideration is concerned, has three immense apses opening from the great octagon under the dome (Fig. 5); these practically form the choir and transepts (A), although the



5

ritual choir (B) is in the centre of the octagon, and is enclosed from its greater area by a low wall. All the apses are based on an octagon, and both internally and externally present somewhat more than half that figure; this leads to a rather peculiar treatment of their domes, which appear as true octagonal ones sliced off where they join the walls of the main structure. Viewed externally one would imagine these apses to be surrounded with ailes, but instead of them deep square chapels are formed as it were in the thickness of the wall. The above plan clearly shows their peculiar disposition. The choir of the cathedral of Milan terminates in a three-sided apse; it is based on an octagon, but as the north and south sides are prolonged until they join the transepts, their individuality is lost. The effect of this apse externally, from its apparent shallowness, is not satisfactory. The French architects fully realised the imperfection of the apse with less than five distinct sides and six angles, and, as will be seen further on, never made such a palpable mistake as the architect of Milan cathedral did in planning the choir of that edifice. Two small three-sided apses are projected from the centre of the north and south walls of the transepts; these do not belong, however, to the original design. The

transepts had entrances where these apses now are until the time of Charles Barromeo (about 1577), by whom the alterations were made.

We have now to retrace our steps, so far as time is concerned, to the point at which we commenced to treat of the apse in connexion with the Christian architecture of Italy, and from that point briefly survey its treatment in Byzantine architecture, under the conditions imposed by the ritual of the Eastern Church.

Constantine abandoned paganism in the year 315; and after some uncertainty as to where he should found the new capital which he desired to establish, he finally decided upon the site of Byzantium, and the new city was completed in the year 330. All the churches built by the Emperor were unquestionably on the Roman model, that of the oblong basilica with the semicircular apse. The first church of St. Sophia was a basilica with a single apse. The Martyrium, erected by Constantine near the Holy Sepulchre, at Jerusalem, is described by Eusebius as a basilica with nave and two aisles, terminated with an apse decorated with twelve columns carrying massive cups of silver; these columns were placed there as emblems of the apostles; whether they were ranged round the hemicycle or in a straight line in front of the apse, as in St. Peter, at Rome, is not clearly indicated, but it is probable the Roman precedent was here followed; and it is also probable that curtains were suspended between them for the purpose of shutting off the view of the bema or sanctuary from the congregation, a practice observed in the Greek Church to this day. The church of St. Demetrius, at Thessalonica, built in the beginning of the fifth century, was designed as a basilica, with nave and four aisles, and the choir terminating in a semicircular apse, pierced with five large windows. In the same town is the mosque of Eski Djouma, originally a Christian basilica, and believed to have been erected in the fifth century. It consists of a nave, with a broad aisle on each side, and an eastern apse pierced with three windows. The practice of adopting three lights for the apse appears to have very generally obtained long before the time of Justinian, to whom the idea is said to have been conveyed by an angel in a dream, who instructed him to light the apse of his church by three windows, emblematic of the Blessed Trinity. The basilican type was followed to the time of Justinian (527-565), when it was finally abandoned in Byzantine architecture.

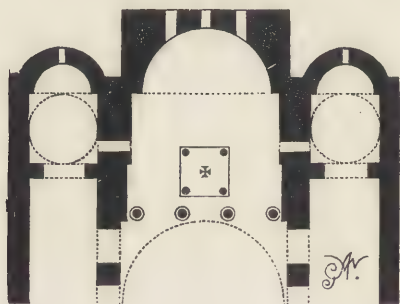
In the erection of St. Sophia, church architecture took a remarkable step, and assumed an entirely new development. What were the circumstances which led to this development will probably never be known; and it seems hardly credible that it was due to the unaided genius of one man—Anthemius, the chief architect employed by Justinian.

A glance at the plan of St. Sophia (see *Byzantine Architecture*) clearly shows that the apse enters into it more prominently than into any other known building of the period. The central portion of the church consists of a square, surmounted by a circular dome, and two large apses placed east and west of it, covered with semi-domes. The apse of the bema is



projected from the centre of the great eastern apse, and two other apsidal features are constructed from the sides of each of the great apses. The shape of the central portion of St. Sophia is therefore a square, with two compound apses added to its east and west sides.\* It will be observed that there is a close resemblance between the internal form of the eastern compound apse and the great apse of the cathedral of St. Mark, at Venice, with its three small apses; a likeness due to the Byzantine origin of the latter building.

In the generality of Byzantine churches erected after the consecration of St. Sophia, we find three eastern apses introduced; the centre or great apse being that of the sanctuary or bema, and the smaller lateral ones either forming in themselves or being the eastern portions of the two chapels called the *gazophylakion* and *skeuophylakion*. The church of St. Nicholas, Myra, probably erected towards the close of the sixth century, furnishes a favourable example of the triple apse arrangement. The accompanying illustration (Fig. 6) is the eastern portion of the plan of this building; and, although externally the central apse presents the rather



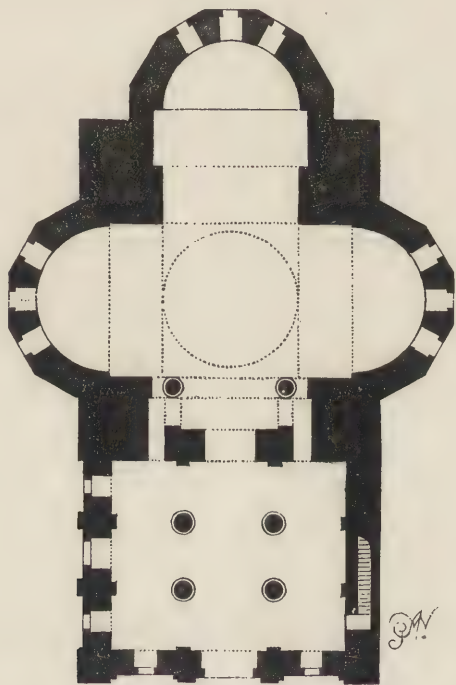
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unusual square form, the internal treatment is that found, with very little alteration, in eastern triapsal churches; as in those of Theotocos, Constantinople; the Holy Apostles, St. Sophia, and St. Badius, Thessalonica; St. Sophia, and the church of the Golden-Headed Virgin, Trebizond; St. Nicodemus, Athens; the church at Pitzounda; and the cathedral of Ani.

The church of St. Elias, at Thessalonica, presents a disposition of three apses altogether different from that met with in any of the before-mentioned buildings. It will be seen by reference to the accompanying plan (Fig. 7), that the three apses are of the same size, and, although they do not project externally to any great extent, they form internally, along with the arches of the centre portion, a deep bema or choir and well-marked transepts, somewhat resembling in this respect a western plan. All the apses are

\* A section, showing the relative heights and disposition of the semi-domes of all the apses, is given in Fergusson's *Handbook of Architecture*, p. 949.

pierced with the symbolical three lights. It is probable that the three apses were adopted with a view to symbolism also. In the greater church at Etchmiasdin, however, we find four apses projected from a large square, which, with the internal arrangement of piers and arches, indicate the Greek cross. The entrance to the church is through the western apse.



7

In several Byzantine examples, and especially in those of Armenia, we observe the eastern triple apses to be so treated as to show very slightly on the exterior; and in some buildings, as the cathedral of Ani, their existence is simply indicated on the outside by niches sunk in the east wall. Speaking of the plan of this cathedral, Mr. Fergusson remarks:—"In the plan\* it will be well to remark the curious mode always employed in this country to mark the apses externally, not by projections, but by angular niches sunk in the wall, and made flush above by a small but richly-ornamented arch." The apses of the gazophylakion and skeuophylakion in the church of Theotocos, at Constantinople, are treated externally in a similar manner.

Before we leave the Greek Church, and the buildings erected in accordance with its ritual and requirements, we may hastily glance northwards at the Russian churches. Those which were erected at Kieff, the first

\* Given in the *Handbook of Architecture*, page 973.

capital, appear to have been designed by Greek architects, and accordingly we find the triapsal arrangement introduced, as in the church of St. Basil. In the cathedral of St. Sophia, at Kieff, we observe a remarkable range of no fewer than nine eastern apses. The largest one forms the sacrum, and terminates the nave or central portion. On each side of this are three ailes, all terminating in semicircular apses. Added to these are two broad lateral ailes, which are supposed to be additions to the original six-ailed plan; their eastern ends are formed into chapels, with apses, second in size only to the great central one.\* The *iconostasis*, or sanctuary screen, is carried entirely across the interior, in front of the nine apses. In the church of the Assumption, at Moscow, erected at the end of the fifteenth century, we find a good specimen of an ordinary Russian church plan; it has three large eastern apses, the centre one being slightly accentuated. From these and numerous other examples, we may safely conclude that the semicircular apse has always been considered an indispensable feature in both the early Russian churches, built under direct Byzantine influence, and the later works in which Saracenic and other styles of architecture are traceable.

We now enter upon the most interesting field of study in connexion with the apse, wherein its progress may be traced from the simple semicircular tribune of the Roman basilica to the grandest development it ever attained in the entire range of architecture. In the French cathedrals of the thirteenth and fourteenth centuries we find the apse in its noblest and most artistic form, rising upwards to the vault of the lofty choir, pierced with arches and traceried windows; glittering with storied glass, surrounded with vaulted ailes and radiating apsidal chapels, amidst which varied perspective and everchanging effects of light and shade are continually working artistic miracles. Here we see the apse in its highest development—in a form which the gaunt and windowless recess of the basilica could give no promise of. One has only to inspect the first-class cathedrals of France, including, by way of contrast, the apseless cathedral of Laon, to be thoroughly impressed with the fact that the apse, as there treated, is amongst their greatest glories.

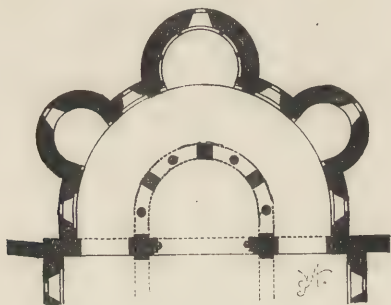
There is little doubt that the first churches erected in France, after the establishment of Christianity, were of small dimensions, and constructed in the simplest form. The fact that Constantine had adopted the basilica as the model for his churches soon became known, even in the remote provinces of the empire; and it is reasonable to suppose that in France, as elsewhere, the judgment hall was copied in the newly-erected churches. When we examine the ancient basilica still existing at Trèves, we cannot help acknowledging that its plan is one which would at once commend itself to the early Christian builders. The semicircular apse was accordingly introduced in the earliest Romanesque churches of France, and continued to be used for the most part in its original form up to the tenth century;

\* A plan of this building is given in the *Handbook of Architecture*, p. 980.



indeed, we meet with it in only a slightly modified shape in the thirteenth century, as in the church of Saint Pierre, Chauvigny, and the church of Cosne-sur-Loire. Speaking of the churches erected previous to the thirteenth century, M. Viollet-le-Duc says:—"It is necessary to remark that the apses of the churches of Provence are generally built on a polygonal plan, whilst those of the provinces towards the north are elevated on a circular plan. In the central provinces, the Roman influence dominated, whilst in Provence and along the Rhône and the Saône the Greco-Byzantine influence was chiefly felt."

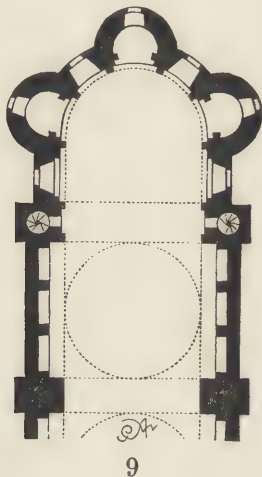
The early apses were, like the Roman tribune and those of the Byzantine churches, devoid of ailes; but as we approach the tenth century we find a single aile introduced, as in the church of Vignory (Haute-Marne). It will be observed by the accompanying plan (Fig. 8) that not only is the



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aile continued round the apse, but three small apsidal chapels are projected from it. Even in this early example there is the germ of the remarkable development the apse and its accessories were destined to receive at the hands of the French architects in succeeding centuries. The treatment met with at Vignory is found in several important works of the eleventh and twelfth centuries; for instance, in the church of Saint-Étienne, Nevers (eleventh century), where the apse is almost identical in plan with that of Vignory, the only difference being that the centre chapel is not made larger than the others. Saint-Étienne has transepts, from the eastern walls of which other semicircular chapels are projected. The church of Fontevrault (twelfth century) has an apse with aile, and three equal-sized apsidal chapels; and transepts with two large semicircular chapels on their eastern sides. The churches of Notre-Dame du Port, Clermont-Ferrand (eleventh century), and Saint-Hilaire, Poitiers (twelfth century), have ailed apses with four semicircular chapels opening from them; and two transept apsidal chapels; and the church of Saint-Savin (Vienne) has a semicircular apse with aile, and five apsidal chapels, of three different sizes; two additional chapels are placed east of the transepts. The Abbey church of Cluny has an ailed apse, with five semicircular chapels of equal dimensions, and double tran-

septs, from which several apsidal chapels are projected. In the cathedrals of Cahors and Angoulême are interesting examples of the semicircular apse, devoid of ailes, but with radiating apsidal chapels. The former building, erected in the eleventh century, consists of a nave divided into two squares, surmounted by domes, and terminating eastward in a semicircular apse nearly the entire width of the nave (Fig. 9). From the wall



of the apse are projected three small semicircular chapels. In the cathedral of Angoulême, another domical church, we find the apse with four deep and narrow apsidal chapels, an arrangement by no means so pleasing as that at Cahors. The cathedral of Angers has its choir (thirteenth century) terminated with a semicircular apse of its entire width, and without aisle or radiating chapels.

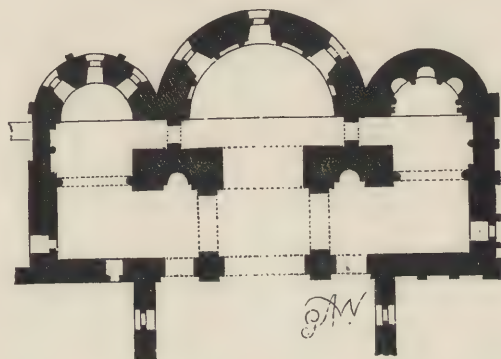
We now turn to a very interesting example, in which we find the eastward triapsal arrangement, which we have already spoken about in connexion with the Italian and Byzantine churches. The cathedral of Autun, erected about the middle of the twelfth century, consists of a nave with single ailes, small square-ended transepts, and a choir with single ailes terminating in three semicircular apses. The central apse is the full width of the choir; and the lateral apses are somewhat less than the width of the ailes.

The triapsal arrangement never became a favourite one in France; it may certainly have been often introduced in the earliest churches, built under Byzantine influence, but has almost disappeared with them. It is to be found however in the ninth century church of Saint-Généroux (Deux-Sèvres), where it closely resembles that commonly found in the Greek churches.

The church of Saint Urbain, Troyes (thirteenth century), is probably the most noteworthy example of the eastward triapsal arrangement existing in France. It consists of a nave of three bays with single lateral

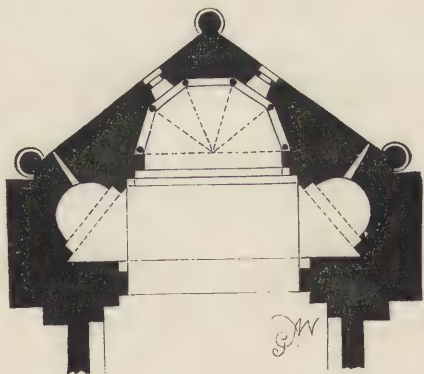
aisles; transepts which do not extend, internally, beyond the walls of the aisles; and a choir of two bays, with an apse its entire width, presenting five sides of an octagon, and single lateral aisles of one bay terminating in apses of a similiar form. The apses are well proportioned, and the centre one is projected eastward of those of the aisles. It would be difficult to design a plan in every way better suited for a Roman Catholic church of moderate dimensions, or to dispose three apses to more advantage for the reception of the three important altars.

An interesting example of a triapsal plan of the twelfth century is presented in the abbey church of Saint-Guilhem du Désert (Hérault)



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(Figure 10); and another and most unusual arrangement is to be seen in the church of Saint-Quenin, Vaison (Vaucluse). We give plan of the three



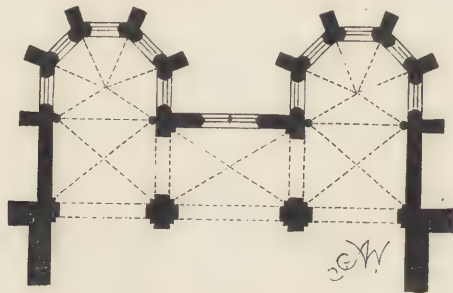
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apses (Fig. 11), which shows their peculiar disposition. In addition to the internal form, that of the exterior is worthy of notice as a simple mode



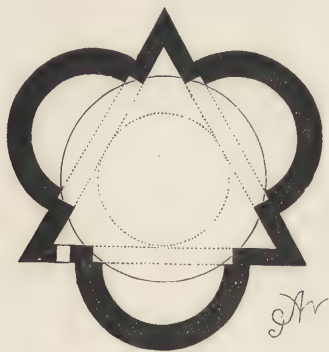
of enclosing the three apses without involving the necessity of a complex form of roofing.

Churches terminated with twin-apses exist in France, as in the twelfth century church of Varen (Tarn-et-Garonne), and the fourteenth century church of Notre-Dame du Taur, at Toulouse. (Fig. 12.)



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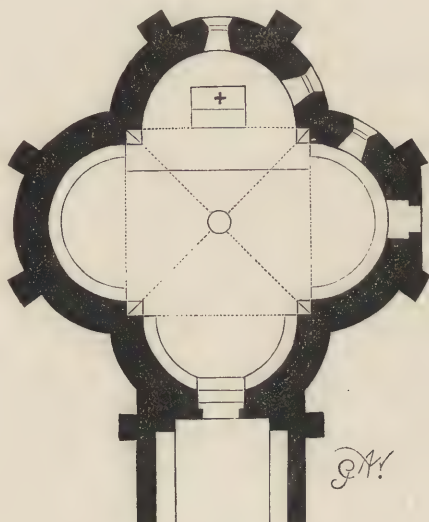
In the eastern provinces of France, churches with double apses, placed east and west, are met with; a disposition not uncommon along the Rhine, as we shall show when we come to speak of the German apses. The most noteworthy examples are the cathedrals of Besançon (twelfth century) and Verdun (thirteenth century). The latter consists of a nave, of four large bays, crossed at each end by well-marked transepts, from which deep apsidal portions are projected. Both ends resemble the eastward arrangement presented by the plan of the church of St. Gall (see *Abbey*). The western apse of St. Gall opens from the nave without the intervention of a transept. Both the apses at Verdun are seven-sided and devoid of ailes.



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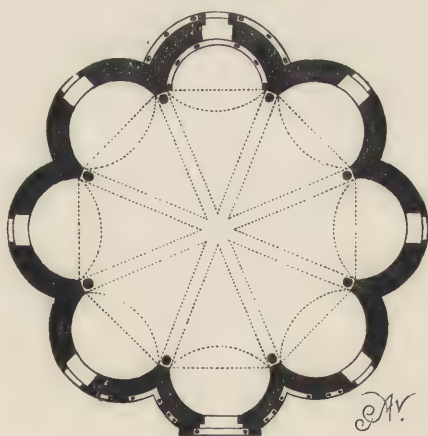
Before we enter upon the consideration of the apse in its greater development in the cathedrals and churches of the thirteenth and

fourteenth centuries, we may briefly draw the student's attention to certain small buildings in France which are planned with three or more semicircular apses, geometrically disposed. In the small twelfth century



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chapel of Planès (Pyrénées-orientales), we find three apses projected from the sides of an equilateral triangle (Fig. 13). The apses are covered with semi-domes, and the triangular centre portion is brought into a circular

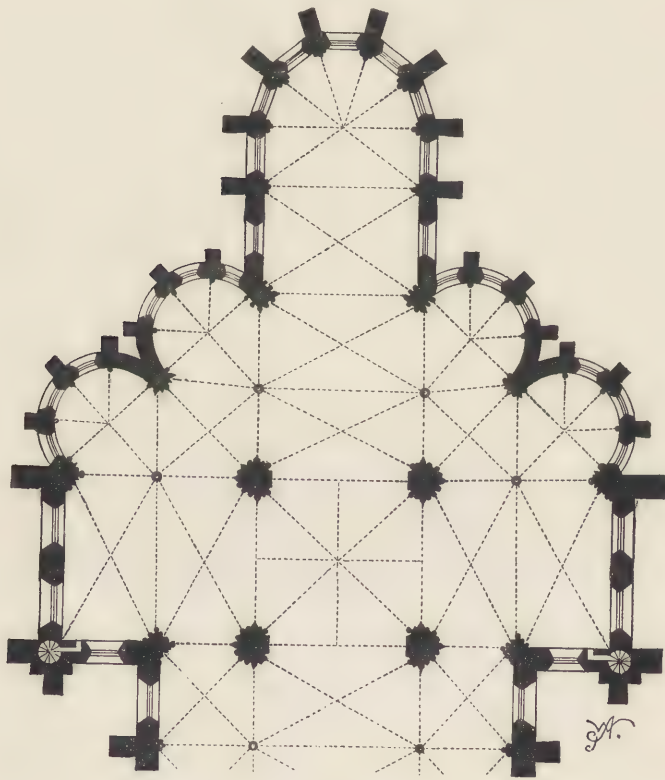


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form above, and domed. Connected with the abbey of Montmajour (Bouches-du-Rhône), there is a chapel of the eleventh century, which consists of four semicircular apses projected from a square (Fig. 14); these

are covered, like those of the previous example, with semi-domes, whilst the centre portion is domed in a square form. A still more unusual plan is presented by the church of Saint-Michel d'Entragues (Charente), a building supposed to have been erected by the Templars in the twelfth century. It consists of eight semicircular apses, opening from a centre octagon (Fig. 15); the building is vaulted in the manner indicated by the dotted lines on the plan. The apse opposite to that in which the entrance is placed is the sacarium, or place for the high altar, and is more elaborately treated than the others. The exterior of the three western apses, on each side of the entrance, is relieved by recesses and nook-columns.

The abbey church of Saint-Yved, Braisne (Aisne), presents a symmetrical and very pleasing disposition of five apses on plan (Fig. 16). The main



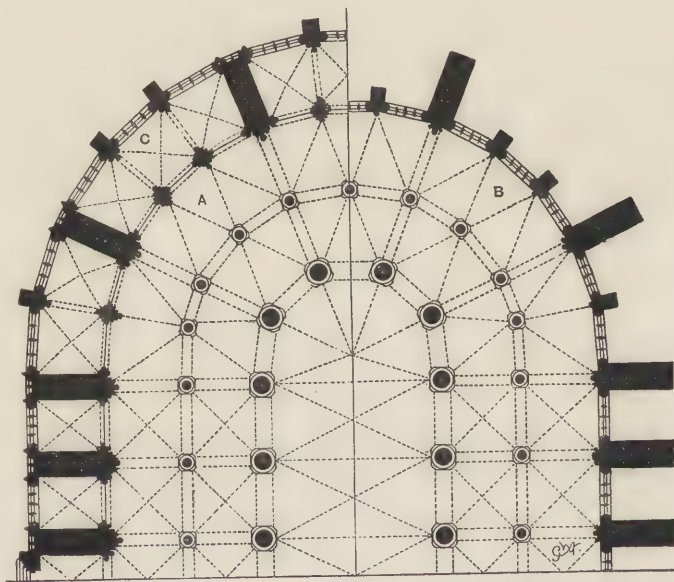
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apse terminates the choir, and extends the entire height of that portion of the church; the four lesser apses serve as chapels, and are vaulted at the height of the aisles. The arrangement here observed gives a singularly open effect to the transepts; and throws all the five altars into full view as one enters, from the nave, under the centre tower. This church was completed about the year A.D., 1216; but the plan may safely be attributed to the close of the twelfth century.



It may be accepted as a rule that the important churches erected in the Ile-de-France and Normandy previous to the thirteenth century had simple apses, or those surrounded with ailes only; and that it was not until the beginning of the thirteenth century that radiating chapels, surrounding the *chevet* and opening from the ailes, became common. Exceptions to this rule are to be found in the abbey church of Saint-Denis (Seine), which has its apse with radiating chapels of the twelfth century, and the abbey church of Saint-Martin des Champs,\* Paris, of the eleventh century.

The apse of the cathedral of Paris, which dates from the twelfth to the thirteenth century, was originally entirely devoid of chapels; those now existing having been erected in the fourteenth. In Fig. 17, we give two



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half-plans of the apse of this cathedral; that on the right hand of the centre line representing its state in the thirteenth century, when the choir was surrounded by double ailes with an outer wall pierced with windows (B), and from which deep and massive buttresses projected; that on the left represents the apse in its present state. It will be seen that the fourteenth century chapels were constructed, in a very simple manner, between the earlier buttresses, by the conversion of the original aile wall into an arcade (A), and the erection of a new outer wall pierced with large windows (C). The church of Notre-Dame at Mantes, and collegiate church of Poissy (Seine-et-Oise) have apses with ailes devoid of radiating chapels. Both apses are of twelfth century date.

\* The plan of the apse of this church is given in the *Dictionnaire Raisonné de L'Architecture Française*, vol. i., p. 7.

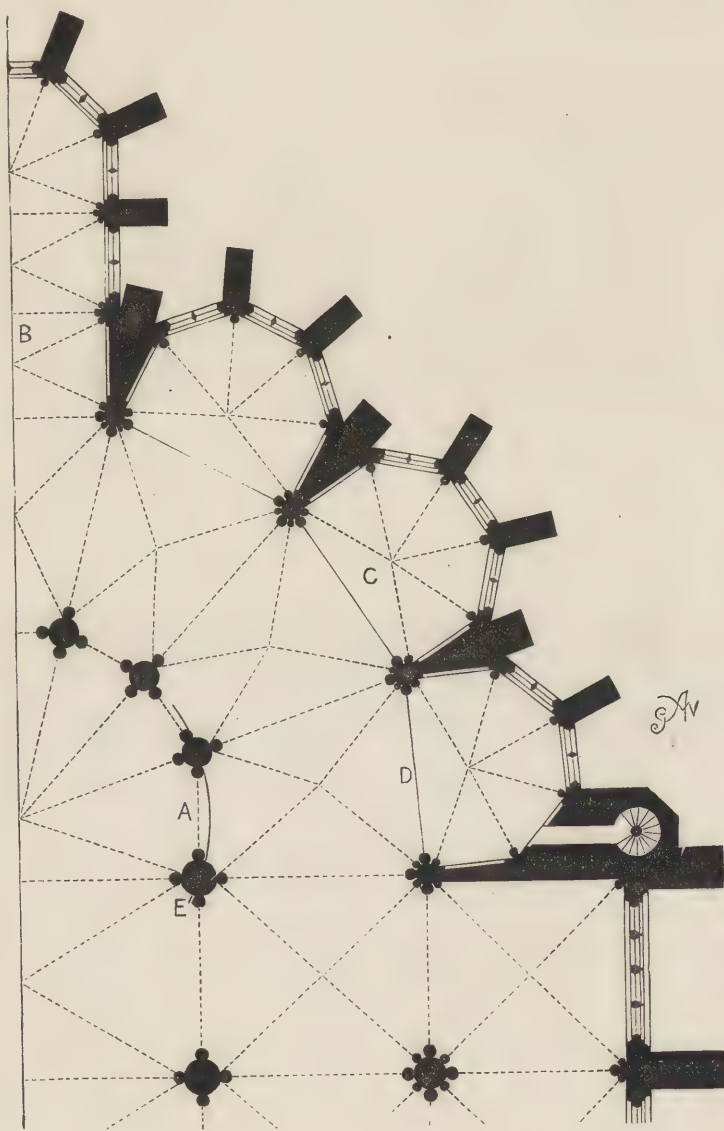
The thirteenth century apse of the church of Saint-Martin, Étampes (Seine-et-Oise), has a single semicircular aisle, from which are projected three chapels, in exactly the same fashion as at Vignory (see Fig. 8). In speaking of the latter, we remarked that in the arrangement of its apse and radiating chapels there was the germ of the remarkable development the apse and its surroundings were destined to receive in succeeding centuries. The church of Vignory was built in the tenth century; and now in Saint-Martin, in the thirteenth century, and in the very field where the great development was in full operation, we find almost a transcript of its arrangement; the only difference, so far as plan is concerned, being that the chapels of Saint-Martin are much deeper than those at Vignory. The choir of the cathedral of Rouen, in its original thirteenth century form, had an apse with single aisle and three semicircular chapels, as at Vignory; the centre one of which was removed in the fourteenth century when the existing Lady-chapel was erected. The two lateral chapels at Rouen are placed close to the chord of the apse; and greater wall space is accordingly left between them and the centre chapel than is possible with such a disposition as that at Vignory and Étampes. Before leaving the type under review, we must draw attention to the apse of the cathedral of Chartres, built in the thirteenth century; it is of seven sides, surrounded with double aisles, from the outer one of which seven chapels are projected. Four of these chapels are extremely shallow, being formed by what may be designated a slight bending outwards of the aisle wall; the three others are deeper, and present, internally, five sides of an octagon. This large apse has, therefore, strictly speaking, three radiating chapels and four shallow embayments; two only of the latter now contain altars, whilst that between the eastern and south-eastern chapels was destroyed by being broken through to obtain entrance to the large chapel of Saint-Piat, erected in the fourteenth century outside the apse; the corresponding embayment held, in ancient times, the altar of St. John the Baptist, but is not now used as a chapel. Overlooking the four shallow embayments, we find the disposition of the several features of the great apse of Chartres substantially that of the tenth century apse of Vignory. Chartres has, however, double aisles, which do not exist at Vignory, Étampes, or Rouen.

It would appear natural for us to continue our survey, in the same south-westerly direction from Paris, and treat next of the apse of the cathedral of Le Mans, another work of the thirteenth century; but as its radiating chapels are much more pronounced on plan than those of the cathedrals of Amiens and Beauvais, we purpose taking their apses into consideration before directing particular attention to that of Le Mans.

The apse of the cathedral of Bourges\* (Cher), built in the thirteenth century, was very similar to that of Notre-Dame, at Paris, when in its

\* The plan of the choir of Bourges cathedral is given in the *Dictionnaire Raisonné de L'Architecture Française*, vol. i., p. 234. The plan of the apse, given in page 6 of the same volume, is shown with seven chapels instead of five.

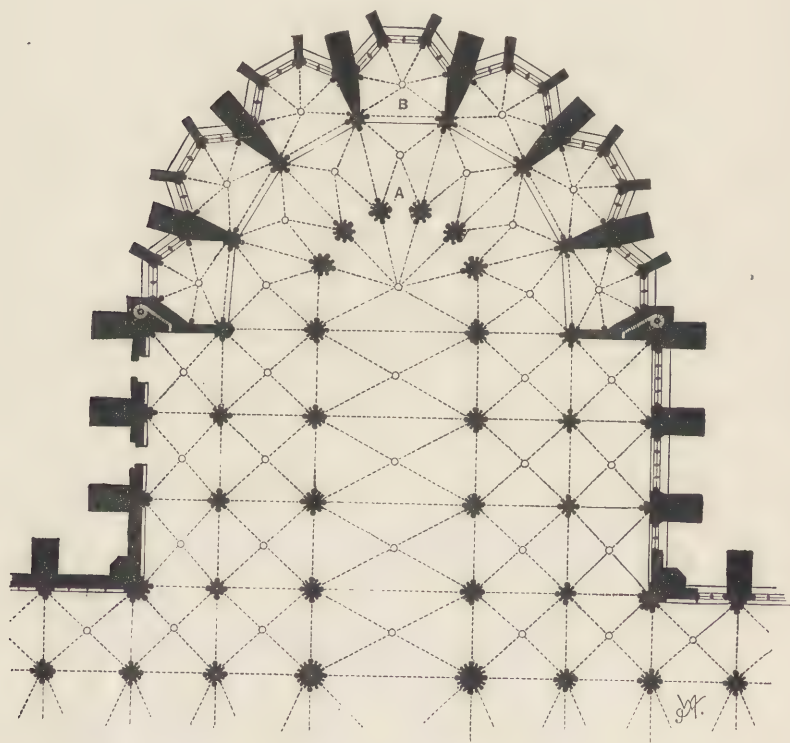
original state; but instead of having each of the five bays, between the great buttresses, occupied by three windows (see B, Fig. 17), it has a small chapel projected in place of the central window. The chapels of this large apse appear altogether too insignificant for the other parts, and apparently betray an uncalled-for timidity on the part of the otherwise bold architect of this superb cathedral.



We now come to what may be called the French apse *par excellence*, the type presented by the thirteenth century choirs of the cathedrals



of Amiens and Beauvais, and copied in the cathedral of Cologne, erected immediately after the two French examples. Both the apses of Amiens and Beauvais are substantially alike in general treatment, having seven sides, single ailes, and seven radiating apsidal chapels; the only important difference being in the increased depth given to the central or Lady-chapel at Amiens (B, Fig. 18), and in the two western sides of the apse terminating the choir proper (A), which are not inclined inward from the lines of the choir arcade, as in Beauvais. All the seven chapels at Beauvais are similar in plan. The apse of the cathedral of

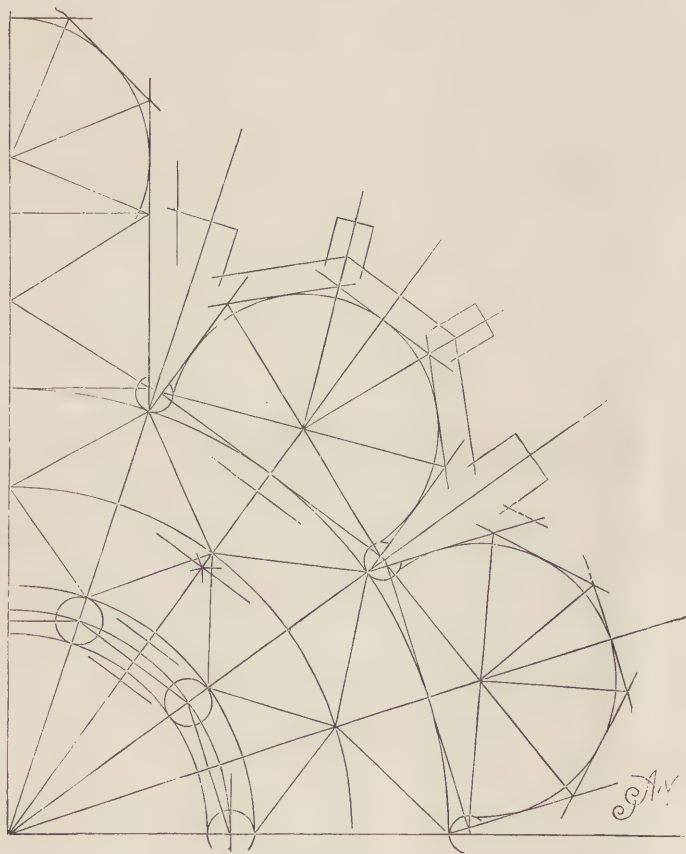


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Cologne, which we here give (Fig. 19) being clearly of French origin, is identical in arrangement of plan with that of Beauvais. It would be difficult to imagine a more symmetrical and beautiful disposition of parts than the plan of this apse presents; and the effects produced by the perspective internally are of the richest and most fascinating description. There is no choir in existence more perfect in its internal proportions, or more varied in its effects of light and shade through the different hours of the day, than that of Cologne cathedral. Its architect must have carefully studied the works at Beauvais and Amiens; and has certainly succeeded in combining the good points of both in his own masterly work.

A survey of the more important churches of France, erected in the twelfth and two following centuries, shows us that in planning the apse with its aisle and radiating chapels, their architects proceeded chiefly upon two systems.

The first is based on a semicircle, struck from centre to centre of the eastern pillars of the parallel arcades of the choir, with its chord line passing transversely through the centres of the same pillars. This semicircle is divided into five equal parts, and on the points between them are placed the four pillars of the apse. Lines drawn from the centre through these points to another semicircle, struck for the aisle wall, mark the positions of the external buttresses and the divisions of the radiating chapels. To form a polygonal apse the semicircle is divided as before,



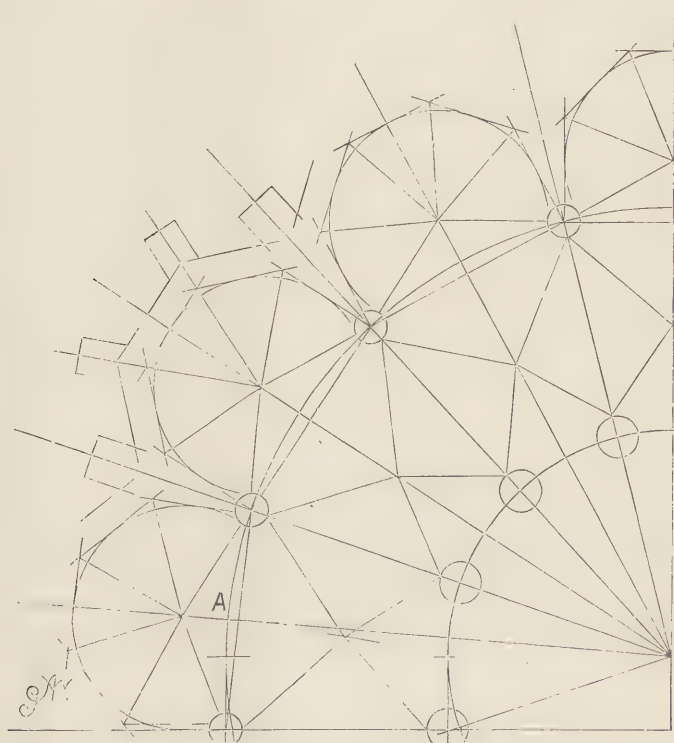
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and straight lines are drawn so as to produce the true half of the decagon. The same form is repeated for the outer line of the aisle, and a chapel is projected from each of its sides.

The above diagram (Fig. 20) explains this system of planning, probably the simplest that could be devised. Among the important buildings

which have their apses designed on this system we may mention the cathedrals of Noyon, Soissons, and Vézelay (twelfth century); Reims, Séz, Tours, Bourges, and Bayeux (thirteenth century); and the cathedral of Narbonne (fourteenth century).

The second system employs about eleven-twentieths of a circle as its groundwork at the outer line of the aisle (A Fig. 21), dividing it into seven equal parts. Lines are drawn from the dividing points to the centre, for the purpose of marking the radiation of the buttress-divisions between the chapels and the positions of the apse pillars. In the generality of cases, a semicircle is struck, from the centre, between two parallel lines prolonged from the centres of the lateral pillars of the choir, and where this cuts the



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radiating lines the six pillars of the apse are placed. Reference to our diagram (Fig. 21) will fully explain this system. It will be observed, on comparing the two diagrams, that the first mode of planning gives equal divisions both in the inner arcade and at the outer wall of aisle, simply because the apse joins the choir at its chord. In the second system, while the outer wall line is divided into seven equal spaces, the arches of the apse arcade are not all one width, the two westernmost being intermediate between those of the main arcade and the five remaining in the apse. Both systems of planning, as above described, place all the sides of the apse in an angular position to the axis of the choir. The second system is well



illustrated by the apses of the choirs of the cathedrals of Beauvais and Cologne, and, in a slightly modified form, in those of Amiens, Chartres, Coutances, and Le Mans, all works of the thirteenth century. The modification to be observed in the apse of Amiens cathedral is worthy of remark; and reference to our half plan of it (Fig. 18), will elucidate the following description. The only marked difference between the planning of this apse and that of Beauvais exists in the method adopted of arriving at the positions of its pillars. In that of Beauvais, a semi-circle was struck between parallel lines, prolonged from the centres of the pillars of the main arcades; in Amiens, more than half a circle was struck between the centres of the eastern pillars (E) of the main arcade; the result of this is that the two bays (A) of the apse are not inclined, but continue the parallel lines of the choir proper. The aisle divisions (D) are inclined, exactly as in Beauvais cathedral, and the chapels (C) are similar in plan.

The apse of the Abbaye-aux-Hommes, Caen, is planned on little more than a semicircle, divided into seven equal parts at the outer line of the aisle, and surrounded with seven radiating chapels of horse-shoe shape (twelfth century). The chapels are each lighted by two windows, and have arched openings, corresponding with the windows, pierced in the walls between them.\* The apse of the church of Saint-Ouen, Rouen,† is another exception to the usual methods of planning. The main portion terminating the choir proper presents five sides of an octagon, and is, strictly speaking, only a three-sided apse. The lines radiating from the centre through the four angles, combined with the transverse line at the junction of the apse with the parallel walls of the choir, mark out, beyond the aisle, spaces for five radiating chapels; the three between the four radiating lines are large and similar in width, but the two lateral spaces are much smaller. The result is quite satisfactory, and gives the effect of increasing spaciousness as one approaches the Lady-chapel.

In the choir of the cathedral of Le Mans the apse appears to have reached the extreme limit of its development; in this instance it is of seven sides, surrounded by spacious double aisles, and has seven deep radiating chapels. The form and disposition of the chapels are unlike those of any of the previously mentioned buildings. In width they are about equal to the spaces between the pillars which divide the two aisles, and accordingly their side walls do not unite at the line of the outer aisle wall, as in Beauvais, Amiens, Cologne, Séz, Reims, Noyon, and Troyes; the spaces left between them are of sufficient size to be pierced with windows of good proportion. By this arrangement the outer aisle wall appears, internally, to have thirteen sides, seven large ones, from which the chapels are projected, and six smaller ones containing windows. A very ingenious system of vaulting, in quadrangular and triangular compartments, is the

\* The plan of this church is given in Pugin & Le Keux's *Specimens of the Architecture of Normandy*, Plate II.

† Plan of Saint-Ouen, *Ibid.* Plate XXXVIII.

result of this arrangement. The six lateral chapels are about twice their width in depth, are terminated with three-sided apses, and are pierced with six or seven windows. The central or Lady-chapel is rather wider than the others, and is nearly three times its width in depth, is terminated with a three-sided apse, and pierced with eleven windows. The internal effect of this great apse is not so satisfactory as of those with shallower chapels, as at Amiens and Cologne. The result, however, of the deep chapels, combined with the broad double ailes, is a display of great spaciousness, made still more apparent by the ample lighting provided.\* Deep apse-chapels are not common, but we see them in the cathedrals of Bazas (Gironde) and Séez, similar in proportions to those of Le Mans; the Lady-chapels in both, however, being one bay less in depth. The apse of the church of Saint-Pierre-sur-Dive has five radiating apsidal chapels, three of which are nearly twice their width in depth, and two rather shallower. In the apse of Reims cathedral the four side chapels are rather more than their width in depth, while the Lady-chapel is one and a half times its width in depth. Deep Lady-chapels are of course frequently met with, as at Amiens, Troyes, Bayeux, Coutances, and Rouen cathedrals, Saint-Ouen, at Rouen, and in numerous other important churches.

Apses are generally planned on a circle, of which they present rather more than the half; sometimes by the addition of short straight sides, assuming the form of a horse-shoe, as in Reims cathedral; or are designed on an octagon, of which they show five sides, as in Amiens and Beauvais cathedrals and the church of Saint-Ouen. Exceptions to these two leading methods of planning are to be found in the chapels of Saint-Remy, at Reims, which are practically circular; in the deep chapels of the cathedrals of Le Mans, Bazas, and Séez; and in the apse of the church of Pontigny (Yonne), where the seven chapels are laid out as irregular hexagons, five sides of which appear internally. (For illustrations of all these varieties, see article *Chapel*.)

We must not pass from this section of our subject without directing attention to the class of apse presented by the fortified churches of Saint-Cecily, Alby (Tarn), and the Cordeliers, Toulouse. The former building consists of an immense nave (290 feet long by 60 feet wide) unbroken by pillars, and devoid of ailes, terminated with a five-sided apse, also without ailes. Five-sided chapels are projected from the apse and rise upwards to almost the extreme height of the main vault: they are divided at about one-third their height by a gallery, arched underneath. This gallery is continued along both sides of the nave, in the square recesses or chapels which open from each of its twelve bays; doors in the buttresses between the recesses give a continuous passage-way at the gallery level. This peculiar feature was evidently designed for purposes of defence. In the church of the Cordeliers, quadrangular chapels open from both the apse

\* The plan of this choir is given in the *Dictionnaire Raisonné de L'Architecture Française*, vol. i., p. 236.



and nave, and rise the entire height of the church in the apse and along one side of the nave only. The large dimensions of both the above apses, the vertical continuation of their chapels, and the perfectly unobstructed view which is obtained of all their features, give them a striking individuality.\*

Apsidal transepts exist in the cathedrals of Noyon and Soissons. In the former, a semicircular apse terminates both the north and south transepts (twelfth century); neither of them is surrounded with an aisle. In the cathedral of Soissons the south transept only is apsidal. The apse in this instance is a most beautiful specimen of early pointed architecture (twelfth century); it is semicircular, surrounded with an aisle and large triforium, above which is an arcaded passage and the clerestory. Both the aisle and triforium are vaulted; and their arcades consist of groups of three arches in each bay, supported on single and grouped pillars, the latter marking the divisions of the bays, and having for their inner members the vaulting shafts which rise from the floor to the clerestory string-course, at which line the vault springs. (For plans of both the above examples see article *Transept*.)

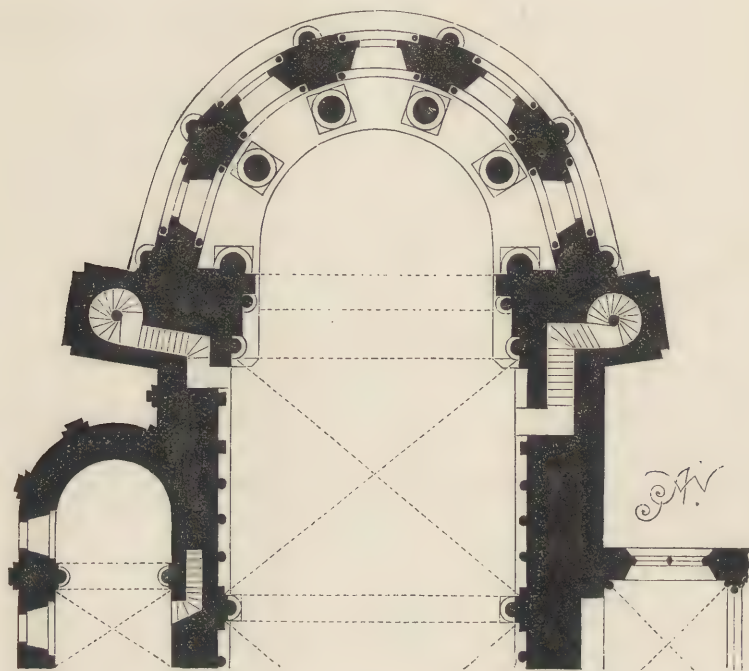
In the Romanesque churches of Normandy, dating from the eleventh to the end of the twelfth century, the semicircular apse, devoid of aisles, is almost invariably found. The Norman architects appear to have adhered to this primitive form more steadily than those of any other part of France; and it was doubtless owing to the influence exerted by the Rhenish Romanesque. There is no doubt that Normandy, during the eleventh and twelfth centuries, had more intimate connexion with Cologne and the banks of the Rhine than any of the other provinces of France.

We find the simple semicircular apse in two of the important churches of Caen, Saint-Nicholas, and the Abbaye-aux-Dames, both of twelfth century date. The apse of the former is highly characteristic of the Norman treatment. It is divided, externally, into five equal parts by vertical attached shafts, which terminate under the cornice in short capitals. The lower part of each division has a lofty arch, springing from nook-shafts of slight projection; and within the arch is a window, with a wall arcade under. The upper part of each division is pierced with a small window. Internally, arches, similar in general proportions to those on the exterior, are constructed, consisting of double moulded members, resting on grouped wall-shafts, with carved capitals. The upper part is formed as an arcaded gallery, with a passage-way between the outer wall and the internal round pillars. Its vault is a semi-dome, covered with a very high-pitched conical roof of stone. The apse of the Abbaye-aux-Dames (Fig. 22) is somewhat similar to that of Saint-Nicholas, but has its lower, as well as its upper, arcade with detached shafts. It will be observed that externally the sides of the apse spread laterally where they join the stair-

\* Drawings and plans of both these churches are given in King's *Study Book of Mediæval Architecture and Art*. Vol. I.



case turrets, which are canted to receive them. Two apsidal chapels open eastward from the north transept; the apse of one is shown in our plan. We have already spoken of the more developed apses of the cathedral of Bayeux, and the churches of Saint-Étienne (Abbaye-aux-Hommes) and Saint-Ouen; we need not again enlarge on their characteristics.



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Whilst tracing thus briefly the development of the apse in French architecture, we have not thought it necessary to enter into lengthy speculations as to the probable origin of its characteristic treatment, namely, with arches, aile, and radiating chapels. The origin has ingeniously been attributed to the connexion of the circular tomb-house with the basilican church.\* Supposing the tomb-house to occupy a central position eastward of the original apse, the junction was affected by the removal of the western half of the former and the walls of the apse, and the prolongation of the arcades and side walls of the basilica until they joined the remaining semicircle of the tomb-house. We do not incline to this view, and it certainly appears an unduly complicated method of arriving at a very simple result. That

\* This view is held both by the Rev. M. E. C. Walcott and Mr. Fergusson. The former boldly asserts :—"The apse and chevet took their origin in the junction of the common circular tomb-house of the east end, found behind the altar, with the basilica, by the removal of the intermediate walls." For Mr. Fergusson's more diffident and lengthy remarks on the subject we must refer our readers to his valuable *Handbook of Architecture*, pp. 618-21.

tomb-houses have been thus brought to form the eastern ends of certain churches, and that they then formed apses to those buildings, we are fully aware; but we believe that the development of the apse from its simplest ailed and chapelled forms, as indicated in the western paradise of the ninth century plan of St. Gall, and at Vignory, to have been independent. Circular churches may have first suggested the addition of a surrounding aile to the apse, but the addition seems so natural and obvious an expedient that it requires no accounting for. The aile once added, and the lower part of the apse wall opened into it by arches, every other link in the chain of development followed, as a matter of course, along with the progress of church architecture, the enlargement of the choir, and the multiplication of altars.

Up to the present we have almost exclusively confined our remarks to the plan of the apse, with which we have chiefly to do in this article, but before we leave the fertile field of France it would be well to briefly glance at the apse in its other architectural aspects.

In the early examples we have mentioned in our foregoing remarks, the apse presented, internally, a large semicircular recess, pierced with small windows in its upper half, and covered with a plain semi-dome; this form was practically that of the tribune of the basilica, and was retained in the generality of French churches up to the tenth century. When the apse was surrounded with an aile it was opened to that aile by an arcade, but retained its semi-dome, as in the church of Vignory. In the early examples the aile was covered with a wood roof, but later it was vaulted in, as at Saint-Étienne, Nevers (eleventh century). The radiating chapels were also covered with semi-domes. Externally the apses and apsidal chapels were finished with projecting cornices and low conical roofs. They were sometimes enriched with pilastres, engaged shafts, small buttresses, and blind arcades, as in the churches of Saint-Paul, Issoire (eleventh century), Saint-Pierre, Chauvigny, and the church of Cosne-sur-Loire. The polygonal apse of the church of Thor (Vaucluse), is decorated externally with long fluted pilasters, from the capitals of which spring small arches meeting together, above the windows, upon ornamental corbels. The low-pitched conical roof springs from a bold corbelled cornice. The external effect of certain apses, with their ailes and radiating chapels, treated as above described, is frequently rich and pleasing. This is the case in the churches of Saint-Paul, Issoire, and Notre-Dame de Puy.\* The church of Saint-Eutrope, Saintes (Charente-Inférieure), has an apse of the twelfth century, elaborately treated with engaged columns, windows with nook shafts and moulded and enriched arches, blind arcades, corbelled cornices, and carved string-courses, making altogether a singularly interesting and beautiful specimen of the western Romanesque architecture of France. It is to be regretted that this highly artistic style was not further developed and

\* A drawing of the apse of the church of Saint-Paul is given in the *Dict. Rais. de L'Arch. Française*, vol. ix., p. 220; and of Notre-Dame in the *Handbook of Architecture*, p. 636.

employed in the construction of buildings of the magnitude of Amiens cathedral, for it is probable that apses would have been produced of much greater dignity and grandeur than any which now exist in the pointed styles; and they would, from such beginnings, most certainly have surpassed the fine Romanesque apses of the Rhenish churches, of which we shall speak later on.

In the important cathedrals and churches of the thirteenth century, in the middle and northern provinces of France, the apse is invariably treated both internally and externally as the true continuation and termination of the choir; all its architectural features sweep round the apse, and give a perfect unity to the entire structure. As the sides or bays of the apse are smaller than the lateral bays of the choir, the aisle arches, triforium arcade, and clerestory windows, have of course to be modified to suit, in all except their heights, which remain the same. The vault is also carried round without a dividing arch or break of any description. The aisles of the apse are in all essential points like those of the choir, their vaults only requiring to be modified to suit the radiating compartments. The apse-chapels, however, are not as a rule similar to those which open from the choir aisles, even when the latter chapels exist, which is by no means invariably the case. The cathedral of Le Mans is perhaps the most noteworthy exception; there the choir-chapels are precisely similar to those of the apse. The cathedrals of Séz, Reims, Chartres, Amiens, Beauvais, Bourges, and Rouen have no properly constructed lateral choir-chapels. The cathedrals of Noyon, Soissons, Tours, Bayeux, Clermont, Limoges, Vézelay, and the church of Saint-Ouen, Rouen, have choir-chapels of entirely different plans to those of their respective apses. It is unnecessary for our present purpose to describe the external aspect of the apses of these great buildings; for to do so would be to describe the architecture of their entire choirs, and lead us beyond the necessary limits of this article.

The almost total destruction of the early churches of Belgium, erected prior to the twelfth century, renders it difficult to say anything certain regarding their plans. It is very generally believed, however, that the apse was not considered an indispensable feature by their architects, and this opinion is supported by the remains of the tenth century church of St. Vincent, Soignies, and that of St. Gertrude, Nivelles, erected during the eleventh century. Both these churches have square east ends, but the latter has some indications of an apse having been projected from the face of its western transept.

We find two beautiful apses, of twelfth century work, terminating the north and south transepts of Tournay cathedral; these are semicircular and surrounded by an aisle. The arcade of each apse consists of seven arches supported on round pillars, over which is a lofty triforium of the same number of arches; between these arches and the clerestory sills is a small colonnade, with a passage-way behind. It will be observed that there are certain general points of similarity between these apses and that which terminates the south transept of Soissons cathedral.



The apse of the cathedral of Bruges, built at the close of the twelfth century, is five-sided, planned on the system of diagram Fig. 20, and surrounded by an unusually broad aisle. The five large five-sided chapels were added between 1482 and 1526; they communicate with each other through arches in the buttress-walls, and accordingly impart an appearance of additional spaciousness to the otherwise spacious aisle. The apse of the cathedral of Ghent (early fourteenth century) is very similar in plan to that just described; the two extreme lateral chapels are, however, different in form, being designed on an irregular pentagon, of which they show four sides. The chapels were not completed until the fifteenth century; they communicate with each other, as at Bruges. The choir apse of the cathedral of Tournay was, in the twelfth century, semicircular, like those of the transepts; it was taken down when the present choir was commenced, sometime between the years 1219 and 1251. The apse now existing was not entirely completed until the beginning of the fourteenth century; it is five-sided, as in the two previous examples, and has five shallow radiating chapels; the Lady-chapel presenting five sides, while the remaining four have only three sides. The vaults of all these chapels unite with the aisle vault without the intervention of the arches usually met with over the entrances to radiating chapels. The apse of the cathedral of Antwerp is five-sided, surrounded by a single aisle, and has five radiating chapels, alike in form and dimensions. This apse is laid out, in plan, like our diagram Fig. 20. In the church of St. Jacques, Liège (early sixteenth century) the choir terminates in a five-sided apse without an aisle, but with five small radiating chapels. The other important churches of Belgium do not present any unusual treatment in their apses to call for special remark.

In approaching the valley of the Rhine, we enter upon another highly interesting field of study, and in opening the special subject under review, in this new ground, we cannot do better than quote Mr. Fergusson's terse summary of the prevailing peculiarities of Rhenish architecture. He says:—"The leading characteristics of the German style are the double apsidal arrangement of plan, the multiplication of small circular or octangular towers, combined with polygonal domes, at the intersections of the transepts with the nave, and the extended use of galleries under the eaves of the roofs both of the apses and of the straight sides. The most ornamental parts are the doorways and the capitals of the columns. The latter surpass in beauty and in richness anything of their kind executed during the middle ages, and, though sometimes rude in execution, equal in design any capitals ever invented." Of the earliest German churches, which were almost invariably circular or polygonal on plan, it is unnecessary to speak beyond stating that their altars were placed in small semicircular apses, projected eastwards from their aisle walls. This was the case with Charlemagne's cathedral at Aix-la-Chapelle (774-804), which had originally a semicircular apse; it was removed in 1353, when the present apsidal choir was commenced. Helena, the mother of Constantine, erected, at Trèves, a basilica with the usual semicircular

tribune at its east end ; it is probable that this, the first Christian church erected on German soil, suggested the adoption of the basilican plan which was almost universally used in the later Rhenish churches. Or perhaps the impulse given in the tenth century along the Rhine may with equal likelihood be attributed to Lombard influence, which readily reached the valley. Be this as it may, the basilica of Helena remained practically in its original form until the eleventh century, when the present basilica was constructed. While the origin of the simple basilican plan does not appear a difficult problem, that of the plan with two apses, placed east and west, does not seem clear. It has been suggested by some that the additional western apse was added in large churches for parochial use, by others that it was originally intended for a tomb-house.

Speaking of the early German basilica, Dr. W. Lübke\* says:—"At its eastern end there was a space enclosed by a semicircular wall, forming an *apse*, and called also *niche*, *abside*, *tribune*, or *concha*. All these names were used, more or less often, for this part of the church. Towards the boundary of the apse and the square space of the choir stood the altar table, so that a passage was open round it, which was the more necessary, as the officiating priest originally stood *behind* the altar, his face turned towards the congregation. The wall of the apse is generally pierced by three windows, of the same form as the other windows, but generally of larger dimensions. The vaulting of the apse was adorned by painting, with the most splendid representations; mostly it was Christ as the Saviour of the world, and as the Judge of the world, enthroned on a rainbow in a vesica.

"This is the simplest form of basilica, as it came into existence in Germany after the eleventh century. It was, however, chiefly the east end which received the most varied additions. The commonest was the addition of two smaller absides (intended for side altars) to the side arms of the transept against the eastern walls.

"Lastly, it is to be remarked that sometimes in large cathedrals and abbey churches there is the addition of a second choir with apse, and even sometimes with transept and a second crypt, which was dedicated to a particular saint, and probably intended for parochial service. Such is the case in the cathedrals at Bamberg, Menz, Naumburg, and the Collegiate Church at Gernrode, St. Michael and St. Godehard in Hildesheim, St. Sebald at Nürnberg, and others."

The church at Gernrode, mentioned above, is probably the most perfect early basilica (tenth century) existing in Germany; it has a deep choir terminating in a semicircular apse, two small lateral apses projected eastward, and a large western one flanked by attached circular turrets. The latter is also semicircular, perfectly plain, and covered with a semi-dome internally and a conical roof externally, which abuts against the lofty western portion between the turrets.

\* *Ecclesiastical Art in Germany during the Middle Ages*, by Dr. Wilhelm Lübke, p. 23.



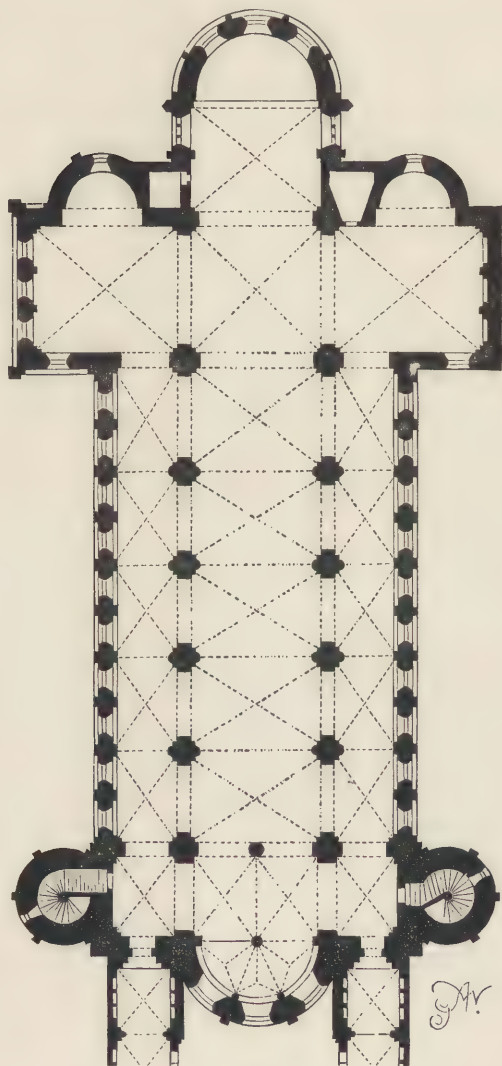
In our previous remarks with reference to the basilica of Helena, at Trèves, we said that it remained practically in its original form until the eleventh century; let us now glance at its altered plan. We find the nave and ailes materially lengthened, a western semicircular apse added, and two flanking circular turrets erected. The eastern apse, at this time, was probably rebuilt on the old foundations; but in the end of the twelfth century the present apse was completed. It is five sided, with buttresses on its six angles, a large window in each of its sides, and terminated, externally, with the small arcaded gallery which is a marked feature of German Romanesque architecture. It is not necessary, in a condensed article like the present, to enlarge upon the many double apse churches; it is sufficient to take one good example of the best period, and we accordingly select the interesting and highly characteristic abbey church of Laach, the plan of which is given in Fig. 23. The arrangement may be accepted as typical of the Rhenish basilica of the twelfth century; at the east end is the well-developed choir, terminated with a semicircular apse, pierced with three windows, and arcaded externally; and the spacious transept, from each arm of which a semicircular apse is projected eastward. At the west is a lesser transept, flanked with circular towers, and having a large semicircular apse opening opposite the nave. One peculiarity exists in this western apse, namely, the centre pillar which carries the vaulting, and corresponds with that which marks the transept as distinct from the nave. Between these two pillars the tomb of Henry of Reims was erected about the middle of the twelfth century; it is probable, therefore, that the western apse was originally designed as a tomb-house. The choir apse does not rise the full height of the quadrangular portion, and is covered with a semi-dome: the lateral apses are low and vaulted in a similar manner. The mode of vaulting adopted in the western apse is indicated on our plan.

We now come to the second important variety of Rhenish churches, namely, those which may be strictly called triapsal, that is, with apsidal choir and transepts of similar dimensions. The finest specimens of this variety are to be seen in Cologne—the churches of St. Martin, the Apostles, and St. Mary in the Capitol. The church of St. Elizabeth, Marburg, is also a highly interesting example, differing in style and treatment from the three Romanesque churches above named. According to Weale,\* the apses of the church of St. Martin are the oldest, being erected between 977 and 980. They are semicircular, both internally and externally, and similar in size and design; they open from the quadrangular space under the great tower, have three round-arched windows in their upper portions, and are covered with semi-domes. Externally their walls are arcaded in two stories, and immediately under the eaves of their low conical roofs they are surrounded with the small

\* *Belgium, Aix-la-Chapelle, and Cologne* (Handbook), by W. H. J. Weale, Member of the Royal Society of Fine Arts, Ghent, of the Archæological Society of Mons, &c. (1859).



arcaded gallery almost invariably met with in churches of the style. Speaking of the triapsal buildings of Cologne, Mr. Fergusson justly remarks:—"The arrangement with three apses possesses the architectural propriety of terminating nobly the interior to which it is applied. As the worshipper advances up the nave, the three apses open gradually



upon him, and form a noble and appropriate climax without the effect being destroyed by something less magnificent beyond. But their most pleasing effect is external, where the three simple circular lines combine gracefully together, and form an elegant basement for the central dome or tower. Compared with the confused buttresses and pinnacles of the

apses of the French pointed churches, it must certainly be admitted that the German designs are far nobler, as possessing more architectural propriety and more of the elements of true and simple beauty. They are small, it is true, and consequently it is not fair to compare them with such imposing edifices as the great and overpoweringly-magnificent cathedral of the same town; but among buildings of their own scale they stand as yet unrivalled."

The apses of the church of the Apostles (1020-1035) are similar in general design to those of St. Martin, and are attached to the body of the church in the same relative position. Externally, they abut against small gables, which are advanced from the centre octagonal lantern, and mark the choir and transepts: at the north-east and south-east junctions of the apses rise two lofty octagonal turrets. The effect of this group of apses, turrets, and gables, with the central lantern, viewed from the market-place, is extremely bold and pleasing.

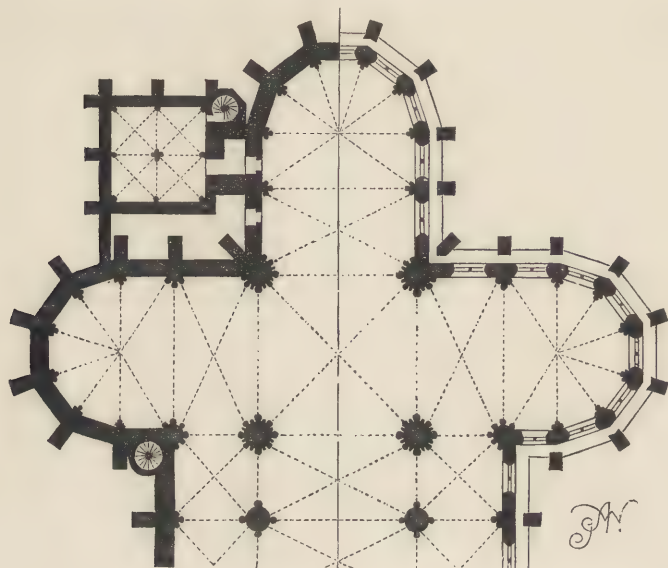
We now come to the church of St. Mary in the Capitol, which is the only triapsal building in Cologne ailed throughout, neither of the two previous churches having ailes to their apses. Although not so imposing or picturesque externally, the church of St. Mary is much more satisfactory internally than that of St. Martin or the church of the Apostles. The plan is probably the most symmetrical and perfect of all the Rhenish-Romanesque churches\*; the choir and the north and south transepts extend the same distance from the centre point of the crossing, and are terminated with semicircular apses of five bays, surrounded by an aisle of uniform width; each apse commences at the distance of two bays from the crossing. The arches of the apses spring from the capitals of circular pillars, and above them are the clerestory windows, divided on the inside by coupled shafts. The semidomes rise from the capitals of these coupled shafts, and are supported by the arches which are turned over the clerestory windows. The parallel bays of both choir and transepts are vaulted, and a low dome covers the crossing. The ailes throughout are vaulted. The whole of this portion of the church is believed to have been erected at the end of the twelfth century.†

The church of St. Elizabeth, Marburg, is a pure pointed building of the thirteenth century (1235-1283), with apsidal choir and transepts (Fig. 24). The three apses are alike in size and design, being five-sided, pierced with two rows of pointed two-light windows, and vaulted at the same height as the rest of the church. The nave-aisles are also carried up, and the double

\* A large plan of this church is given by Boisserée in his *Denkmale der baukunst vom 7 ten bis zum 13 ten jahrhundert am Nieder-Rhein*; but it is not altogether correct. The eastern apse is shown with six instead of four round pillars, and the vaulting is wrongly indicated. A small plan, copied from this, is given in the *Handbook of Architecture*, p. 577.

† The interior has recently been "restored," and is now entirely covered with painted decoration, of which the less we say the better; we may remark, however, that everything has been done to destroy the repose and dignity of this most dignified design. It was no doubt originally painted, but not as it is now, we gravely surmise.

tiers of windows are continued from the apses along their walls. There is one feature worthy of notice on the exterior of the apses, that is the passage-way formed just under and in front of the sills of both tiers of windows, openings being left through the buttresses to render it continuous. The windows, with the passage-way, are shown on one



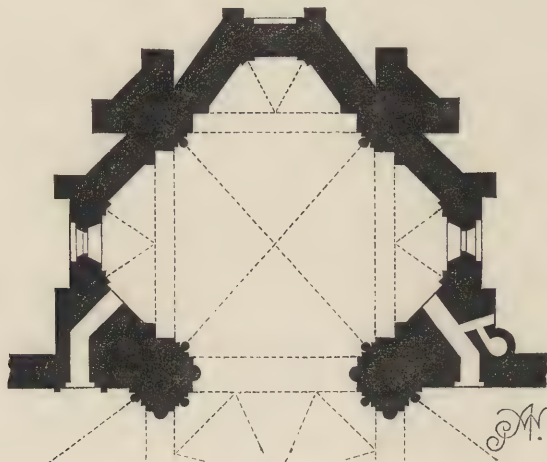
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half of the accompanying plan. The apses are roofed at the same high pitch as the general roof. Before we leave the subject of triapsal buildings, we must briefly allude to the curious triapsal choir of Mayence cathedral (Fig. 25). It is placed at the west end of the building, and opens from a spacious transept; all the apses are three-sided, open from the sides of a central square space, and are vaulted as indicated by dotted lines on the plan. This is the only instance in Germany where such a triapsal arrangement has been carried out with angular apses, but both internally and externally the result is highly satisfactory. This portion of the cathedral was consecrated in the year 1239. The eastern apse is semicircular, and was erected in the beginning of the eleventh century.

Parallel triapsal churches are not uncommon in Germany; from amongst the best known examples may be named the cathedral and the church of the Dominicans, at Ratisbon, and the church of St. Mary, at Muhlhausen, all of which are terminated with three apses of three sides; the church of Notre-Dame, Oberwesel, with three-sided apses, only one of which shows itself on the exterior; the church of St. James, Ratisbon, which has three semicircular apses; and the church of Gelnhausen, which has a main apse of three sides, and two semicircular lateral ones, formed in the octagonal towers flanking the choir.



Single apse churches are also common ; we may mention the cathedrals of Spire and Hildesheim ; the churches of Andernach ; St. Castor, Coblenz ; St. Stephen and St. Quirinus, Mayence ; and St. Lambert, Hildesheim. The apses of all these buildings have no aisles. The church of Halberstadt has a single three-sided apse with aisle, from the eastern wall of which an apsidal chapel is projected.



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An arrangement of five parallel apses is to be seen in the church of St. John, Luneburg ; the main one is five-sided, while the remaining four have three sides.

The church of St. Catherine, Oppenheim, has an arrangement of three apses at its east end, planned on a similar principle to that adopted in the church of St. Yved, Braisne (see Fig. 16). In the German example, however, the apses have, strictly speaking, only three sides.\*

The church of Zanten is terminated with five apses, which occupy the same relative positions as those of St. Yved, but in this case there is no transept, and the double lateral aisles extend to the four smaller apses, and open into them. The choir apse is projected on the axis of the church, while the lateral apses are placed at the angle of 45°, as in those of the French example.

The polygonal apse, surrounded by an aisle and radiating chapels, is evidently not a feature belonging to German architecture ; it was, as we mentioned with reference to the apse of Cologne cathedral, unquestionably borrowed from France in the thirteenth century. The Cologne apse, which we have shown to have been the result of a careful study of the almost

\* Apses with three sides have, by some writers, been incorrectly called "trigonal apses." A three-sided apse must of necessity have *four angles* ; the term therefore is obviously inapplicable to it. We are not aware that a proper trigonal apse exists, that is, one with two sides and *three angles*.

contemporary works at Beauvais and Amiens, is the finest specimen of its class in Germany, indeed we may say in the world. The apse of the abbey church at Altenberg is similar in plan, and was evidently copied from that of the cathedral.

Before concluding our brief remarks on the German apses we must direct the student's attention to the apse of the cathedral of Fribourg, in Bresgau (late fourteenth century). The choir proper is terminated with a three-sided apse, surrounded by an aisle, which at its outer line, namely at the arches of the chapels, assumes six sides—two to each side of the choir apse. Six radiating chapels are symmetrically projected from the aisle, and, their number being even, there is no centre chapel, a feature present in all the examples of apses with aisles and radiating chapels which we have described.\* The chapels are uniformly planned on an irregular pentagon, of which they show four sides; each chapel has two windows, divided by a centre buttress-pier. The general effect of this apse is, as might be expected from its plan, unsatisfactory.

We now come to our own country, where the apse appears never to have become a favourite feature in church architecture, and where, with perhaps the single exception of Westminster abbey, there is no building which presents one in any way comparable to the great apses of the Continental cathedrals previously spoken of.

At what time the apse was first introduced in English architecture it is impossible to decide; but if we can place reliance in Eadmer's description of the Saxon church at Canterbury which was given by Ethelbert to Augustine on his arrival from Rome (597), it must have been introduced in the earliest Christian churches erected in our island. Eadmer was a youth in the monastery school when Archbishop Langfranc began to destroy the Saxon building to make way for his own cathedral; and later in life he wrote a tract, entitled *De Reliquiis S. Audoeni*, in which he describes the Saxon church as having resembled, in its arrangements, the ancient basilica of St. Peter at Rome. From his description it appears that there were two apses, placed east and west; that in the western one the altar was originally placed, with the bishop's throne and seats for the clergy behind it; and that in Langfranc's time the high altar had been removed to the Eastern apse.† There can be no question that Augustine, direct from Rome, where the basilican form of church building was so firmly established, approved of the adoption of the apse in all the churches erected during his time.

In Bede's *Lives of the Abbots of Wearmouth and Jarrow*, direct allusion is made to the "Roman style" of church building, as having been much admired by Benedict Biscop; and we are told that he personally visited

\* The cathedral of Angoulême has a semicircular apse, without an aisle, but with four chapels radiating from it. This is the only French example, with an equal number of chapels, we are acquainted with.

† For a full comparison between the church, described by Eadmer, and the ancient basilica of St. Peter, see Willis's *Architectural History*, cap. ii.

Gaul for the purpose of obtaining skilled masons to erect for his monastery a church of stone in that style. Benedict was a most painstaking and enthusiastic church-builder, and took great interest in all matters relating to church decoration and furniture. There is some uncertainty as to what the Roman style is intended to signify; but in the main we agree with the views of the Rev. G. Ayliffe Poole, who says: "The introduction of the arch of that form which is still called *Romanesque* may be supposed to satisfy the phrase *juxta Romanorum morem*, but it is difficult to believe that this was unusual before this time, when we remember that there were already Roman arches in abundance in the kingdom, and that the inhabitants of Great Britain could hardly have forgotten the art of constructing them, which they had learned during their subjection to the empire. Perhaps the difference of fashion thus expressed may be, at least partly, ritual, and altogether *rather of degree than of kind*. Thus, although the arch may have been already used in doors and windows, and between the nave and the chancel; yet if aisles were now introduced, after an arrangement forced on the Romans by the form of an ancient basilica, and afterwards adopted by them for ritual purposes, the use of the arch would be greatly multiplied, and the church be better adapted for the processions in which a body of ecclesiastics would often be engaged. Again, the apse may, probably at least, have been introduced from Rome at this time: and the habit of departing from the very scanty proportions of early Saxon churches may have originated with the more frequent pilgrimages to Rome of our Saxon ecclesiastics."

Bede informs us that Benedict Biscop made five journeys to Rome, chiefly for the purpose of gaining information respecting the mode of constructing and decorating churches. In every church in Rome he saw the apse, and he is said to have admired the style of building there followed; is it for a moment to be supposed that, on his return home, he would omit from the churches he was so deeply interested in that feature which, in all Roman basilicæ, was put to the most sacred uses? We need not follow this question further; it has been introduced only with the view of pointing out the great probability of the apse having been considered an essential part of an Anglo-Saxon church, perhaps prior to the time of Augustine, or at least in the active church-building time of Benedict Biscop (671-686).\*

\* The Rev. Mackenzie E. C. Walcott, in his interesting paper, on "Church and Conventual Arrangement," read before the Royal Institute of British Architects, gives the following notes, referring to the introduction of the apse in Saxon churches:—"William of Malmesbury describes a church built by Alfred the Great, evidently showing the Rhenish type, as erected in a new way of building; four piers supported the whole structure, which had four round apses in its circumference. Eddius (*Comp. to Gloss.*, iii., 8, 9), Precentor of Northumbria, describes Hexham, built by St. Wilfred, as 'a structure of many parts, long and high, supported on various columns, and above many subterranean chapels;' and Prior Richard, in 1180, speaks of 'its nave surrounded with lateral chapels, its walls divided into three stories, its columns of stone, its crypts and oratories, with passages leading to them, and the coved vault of its sanctuary.' He also mentions 'porticos (or apses) at Ripon.' Alcuin describes Egbert's



In Anglo-Norman architecture, the apse appears, as in the works of the parent style, semicircular internally and externally, pierced with small windows, and vaulted. In this simple form it was doubtless introduced in the generality of the lesser churches, erected during the active building epoch which almost immediately succeeded the Invasion.\*

The most important Norman apse existing in England is that of Norwich cathedral, commenced in 1096; it is not, however, in its original state; the apsidal Lady-chapel, which was projected eastward from its aisle, has been destroyed; and the present clerestory and vault were erected between 1472 and 1499. The apse is semicircular, of five divisions, and both the main arcade and the lofty triforium above have the characteristic arches and other details of the period. The Perpendicular clerestory is polygonal. The original arrangement of this apse is a matter of considerable interest to the archæologist. The five arches appear to have been screened, up to about half their height, with stone-work; and to have had seats provided for the clergy towards the inside. In the centre arch a bishop's throne was erected, more elevated than the rest; and the altar was placed in front of it, as in the early basilican tribune. A portion of the throne still remains; and the side of the screens, towards the aisle, is enriched with an arcade of intersecting arches. The apse has a single aisle, from the wall of which three apsidal chapels were projected; only the two lateral ones remain. They are of an unusual plan, being circular, with apses inclined towards the east. The north and south transepts originally had apsidal chapels projected from them; that of the north transept still remains.

The other important Norman apse existing is that which terminates the choir of Peterborough cathedral; it was erected between the years 1118 and 1155, and is accordingly rather later than that of Norwich. It is

cathedral at York as 'having many apses and curved roofs.' At Winchester, St. Wolstan's church had north and south aisles, an eastern apse over a crypt used as the burial place of bishops, several chapels, and a cloister to the west; and Elphege, in the tenth century, added a west tower. We therefore gather from these facts that the larger Saxon churches were of stone, with a central tower, aisles, triforia, clerestory, apse, and crypts, although inferior in size and ornament to the Norman period."

\* "In the Norman and Transitional Norman church, the grand characteristics were the great length of the nave, at St. Alban's, Winchester, Norwich, Ely, Peterborough, Jorevalle, and Byland: a triapsal arrangement, the choir, shorter than at a later period, ending in an apse (*ἀψίς*, a bow vault, round), and the transept having an eastern apse to each wing; the latter feature appearing at Norwich, Gloucester, Romsey, Thetford, Castle-Acre, and Christ Church, Hants. . . . The apsidal east end, as at Gloucester, Canterbury, Leominster (*Arch. Jour.*, x. 111), and Norwich, often terminated in an aisle opening into one eastern and two lateral chapels. . . . Reading had three eastern apses, and two eastern apses in each wing of the transept (*Archæologia*, vi. 61). Battle had three eastern polygonal apses (Horsfield's *Sussex*, i. 539). Wells and Lichfield have polygonal ends to the Lady-chapel. Eastward of the choir was the presbytery, with the altar standing in the chord of the apse, and the bishop's throne elevated on a platform behind it; the circular aisle behind forming a processional path. Apses are rare in the north, probably owing to the influence of Iona. Of a later period we have the 'French Chevet,' a circle of pillars comprising aisle and a crescent of radiating chapels, as at Tewkesbury, Pershore, and Westminster."—Rev. M. E. C. Walcott, *Trans. R. I. B. A.*, 1860.

semicircular, and was constructed without a surrounding aisle, as in the Abbaye-aux-Dames, Caen; but, unlike that building, it had lateral choir-aisles carried up to it on both sides, terminating in chapels, which, however, it is believed were not apsidal. The apse of Peterborough cathedral was originally divided from the choir proper by an arch, the side pillars of which remain. The wall of the apse was pierced with three rows of windows, five in each row; these have been blocked up, or altered and filled with tracery, when the retro-choir and other additions and alterations were made.

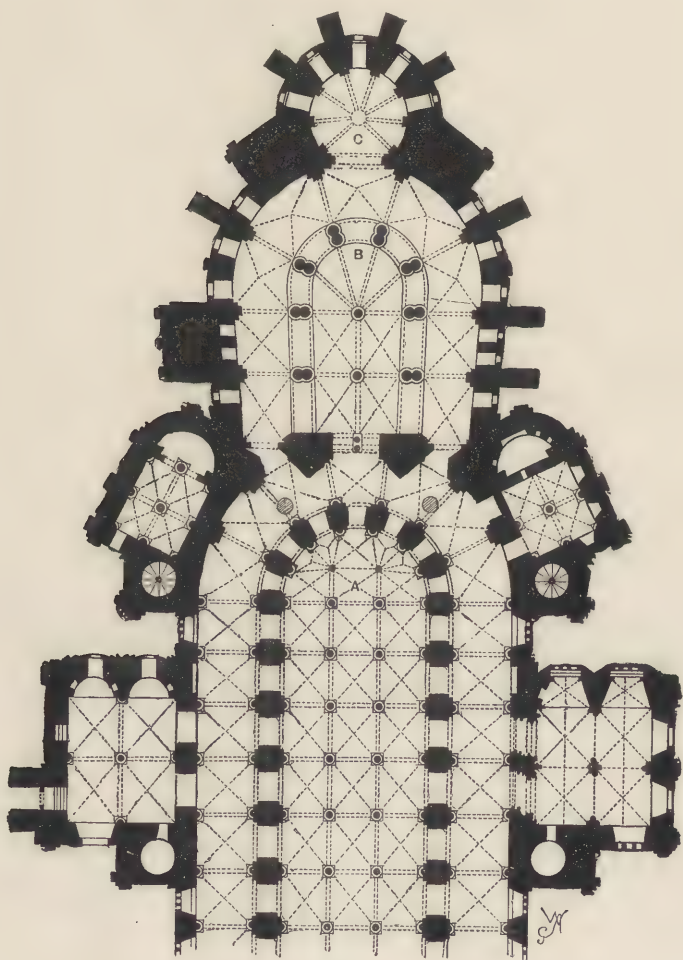
We have already mentioned the Anglo-Roman church, at Canterbury, which, according to Eadmer, had an apse at both ends. It is highly improbable that both apses existed in the original building when Augustine took possession of it; but it is very likely that the west apse was of the ancient structure, and that the east one was erected by Augustine, or some of his successors, for the purpose of forming a larger and more seemly sanctuary.

Langfranc, the first Norman archbishop of Canterbury, no sooner took possession of the See than he decided to build a new cathedral, in the style of architecture he was familiar with. Previous to his call to England he was abbot at the monastery of St. Stephen, at Caen, which had shortly before been founded by William of Normandy, and he was accordingly conversant, as every learned ecclesiastic of the middle ages was, with the most advanced treatment of the architecture of his time. His cathedral is believed to have been a close copy of the church of his monastery, built between 1064 and 1077, and accordingly in course of erection at the same time as his new cathedral. The choir of Langfranc's cathedral is supposed to have extended only two bays east of the centre tower, and to have been terminated with a semicircular apse. The shortness of this important portion doubtless led to its destruction, for, within twenty years after its completion, archbishop Anselm had the choir taken down and reconstructed, under the superintendence of Ernulph, prior of the monastery, and his successor, Conrad, who finished it with so much magnificence that it was afterwards designated "the glorious choir of Conrad." This choir was destroyed by fire in 1174; and that which now exists was erected by the architects known as William of Sens and English William, between the years 1174 and 1184. Conrad's choir extended eastward to the towers of St. Anselm and St. Andrew, which were erected along with it, and still remain; between these a chapel was projected, dedicated to the Holy Trinity.

That the choir of Conrad was terminated with a semicircular apse of seven bays is proved by the description given by Gervase the monk,\* which is as follows:—"Since, therefore, the choir of Conrad, gloriously finished in our time, has been miserably destroyed by fire, in order that the

\* Gervas de combust. et repar. Dorob. Eccles. Decem Script. Edit Twysden, 1652. Quoted in Britton's *Hist. and Antiq. of the Metropolitan Church of Canterbury*, p. 34.

memory of so great a man, and so noble a work, might not perish, we shall proceed to describe it. . . . On passing from the great central tower, the eastern pillars of the choir were seen jutting out from a solid wall, like semi-pillars or pilasters. It was supported by eighteen pillars, nine on each side, in a direct line, and at equal distances; and *beyond these were six other pillars extended, in the form of a semicircle*. Arches were thrown both from the ninth pillar on each side, and from pillar to pillar, as well round the circular parts as over those in a direct line; and on these arches



was reared a solid wall, in which were several small and obscure windows. On this wall was erected an ambulatory, called the triforium, and an upper range of windows. The roof extended over this inner wall, and was finely painted to represent heaven or the firmament.

“At the bases of the pillars surrounding the choir and presbytery was a



wall, . . . which divided the choir from the side aisles, and enclosed the former with the presbytery, the high altar, and the altars of St. Alphege and St. Dunstan. Beyond the eastern bending of it, and behind the high altar, was the patriarchal chair, made of one stone, in which the archbishops were wont to sit on their festivals, during the intervals of mass, till the consecration of the elements, and then they descended by eight steps to Christ's altar. . . . The crypt was of equal length and breadth with the choir."

The form of Conrad's apse can now be very clearly seen in the plan of the crypt, the larger western portion of which is unquestionably Ernulph's work. We give the plan of the crypt (Fig. 26), in preference to a ground-plan of the choir above, as it shows more clearly the succession of the apsidal terminations from Anselm's time. The crypt, terminating in a semicircular apse with seven arches (A), surrounded with an aisle, and flanked by the eastern transepts and the towers of SS. Andrew and Anselm, is Prior Ernulph's work; and clearly proves that the choir, built over it, was also terminated with a semicircular apse, surrounded by an aisle, as at Norwich, from the eastern part of which Trinity chapel was projected. Both the apse and chapel were destroyed by the fire, and all vestiges of them were swept away by William of Sens.

The present apse, completed about the year 1184, is semicircular, of five bays, and surrounded with an aisle; it has the remarkable circular building, attached to the aisle wall eastward of the apse, known as the Corona. The form of the apse, terminating the chapel of St. Thomas,\* is indicated at B on our crypt plan, and that of the corona at C. This plan shows a succession of three apsidal terminations, such as no other crypt or building in existence presents.

The chapels in the towers of St. Andrew and St. Anselm have apses inclined towards the east; and the eastern transepts have each two small apses projected from their eastern sides. The great transepts had originally two apses on their east sides, which were removed to make way for the present Perpendicular chapels.

The architectural history of Canterbury cathedral is extremely interesting; and we may conclude our remarks with a brief summary of it, so far as relates to the development of the apse. Firstly, there was the ancient Anglo-Roman church, with, in all probability, one semicircular apse at its west end, appointed as that of the basilica of St. Peter, at Rome. Secondly, there was the same church, as modified by Augustine or his successors, existing up to the time of archbishop Langfranc, with both east and west apses. Thirdly, Langfranc's cathedral, with its short choir, terminated with a semicircular apse, and, most probably, with small apses projected from the east wall of the transepts. Fourthly, the "glorious choir of Conrad," terminated with a semicircular apse of seven bays, and surrounded with an aisle. Fifthly, the chapel of St. Thomas, the

\* Now called Trinity chapel, or retro-choir.

joint work of the two Williams, terminated also with a semicircular apse, surrounded by an aisle. And lastly, the Corona, which may fairly be designated an apsidal building, erected by English William. There is probably no church in Christendom whose apse can claim such an ancient and illustrious list of ancestors as that of the cathedral of Canterbury.

We now come to the only building in England in which the apse is found in a developed state, approaching that of the great apses of the thirteenth century cathedrals of France; but before describing the apse of Westminster Abbey, as it at present exists, we must briefly review its early history; and here we have to acknowledge the great value of the archaeological labours of the late Sir George Gilbert Scott, from whose valuable *Gleanings from Westminster Abbey* we have derived much of the following historical information.

The earliest church of which there is any record whatever is that built in the reign of King Offa; no particulars of its architecture, however, have reached us. It was removed to make way for the church erected by Edward the Confessor and his successors. Regarding this latter building we have very meagre information, but, fortunately for our present purpose, what does exist informs us that it was terminated eastward with a semicircular portion. In the *Lives of Edward the Confessor*, among documents published under the direction of the Master of the Rolls, the following passage is to be found, alluding to the church erected by that monarch:—"Principalis aræ domus altissimis erecta fornicibus quadrato opere parique commissura circumvolvitur; abitus autem ipsius ædis dupplici lapidum arcu ex utroque latere hinc et inde fortiter solidata operis compage clauditur."\* Here we are informed that the principal "altar-house," or choir of the church, was erected to a great height, vaulted, and terminated in a circular form. From the above passage, and that from the Norman-French poem quoted in the note, we may safely conclude that the choir of Edward the Confessor's church was finished at its east end with a semicircular apse, most probably on the Norman model. Edward spent much of his early life in Normandy, and doubtless became quite familiar with its ecclesiastical architecture; and "it is," to use the words of the *Gleanings*, "unlikely that he should be content with the dimensions of a Saxon church; indeed, had he been so, he had one to his hand without building a new one; and as he was greatly enlarging the monastic establishment, it seems probable that in rebuilding the Abbey church he would adopt the scale which was becoming common in Normandy. Again, we have no

\* "I may mention that the document in which this occurs was written between the death of the Confessor and of Queen Edith (*i.e.*, between 1065 and 1074). In the same volume occurs a description of the old monastery, written during the reign of Henry III. It is in Norman-French verse, and the following is the translation given:—'Now he laid the foundations of the church with large square blocks of grey stone; its foundations were deep, the front towards the east he makes round, the stones are very strong and hard, in the centre rises a tower, and two at the west front, and fine large bells he hangs there.' . . . G. G. S."—*Gleanings from Westminster Abbey*, p. 3.



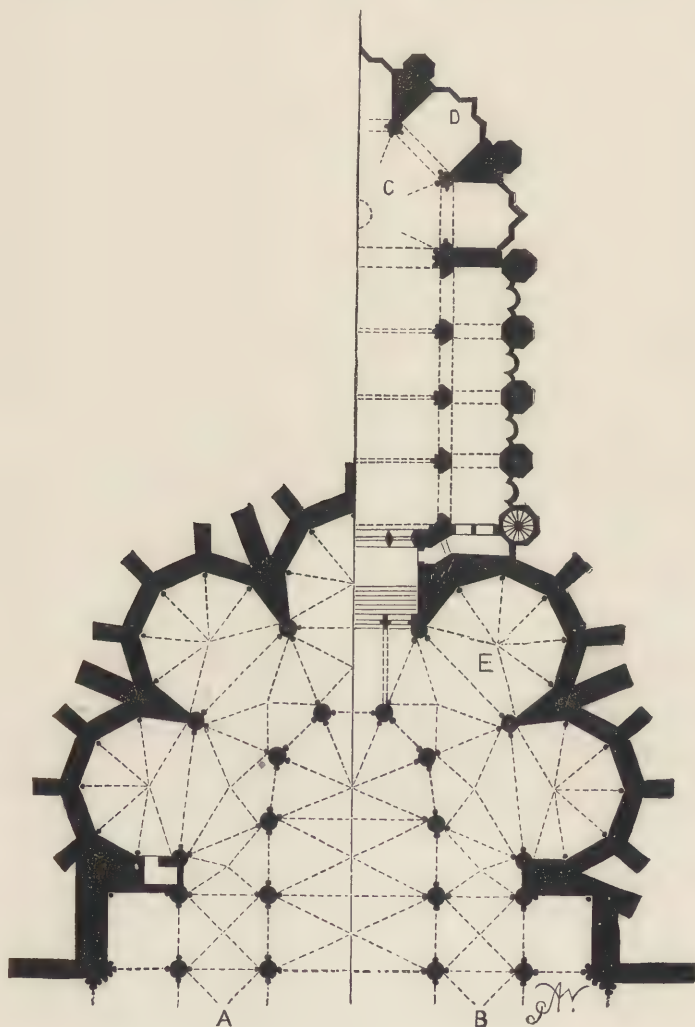
reason to believe that the choir of Westminster Abbey was rebuilt between the days of Edward the Confessor and those of Henry III., which would have been inevitably the case had its scale been diminutive; and, if it did exist through that interval, we have full proof that it was as long as the present eastern arm of the church; for the present position of the transept we know to be identical with that of the Confessor's church, from the fact of the remains of his dormitory abutting against it in the usual manner; while the eastward extent of the old church is defined almost with certainty by the fact that the Lady-chapel was erected against it in the early days of Henry III., some years before he commenced rebuilding the church itself." This brings us to the consideration of the work of Henry III., of which the present apse is the most important feature.

We have, in a previous portion of this article, dwelt upon the characteristic apse of French architecture—that with five or seven sides, surrounded by an aisle, and polygonal radiating chapels adjusted so as to fit together symmetrically—it is not difficult, therefore, to detect the origin of the apse of Westminster Abbey. Speaking of the system adopted in planning the apses of Beauvais and Amiens, Scott remarks:—"There can be little doubt that king Henry III., during his sojourns in France, became enamoured of this arrangement, which in its perfected form, he may have seen in course of being carried out at Amiens, Beauvais, Reims, and elsewhere. It would naturally strike him as well suited to the reconstruction of the eastern portion of a church already possessing an apse with a continuous surrounding aisle. Whether this project had been formed when the Lady-chapel was built in 1220, it is impossible to ascertain. This was begun the same year with Amiens cathedral, and eight years later than Reims, so that it is not impossible; though the extreme youth of the king would in that case compel us to transfer the originating of the scheme from him to the abbot. However this may be, it is probable that it fell readily into the subsequently adopted plan, as we find no disturbance of the regularity of the division which would otherwise have been the case."

The method adopted by the architect in setting out the apse of Westminster Abbey is, however, different from that followed in any of the continental churches. Did this decided departure spring from independence on his part, and a natural desire to do something new, or was it a clever expedient suggested by the necessity of uniting the new work with the already existing Lady-chapel? Although Scott recognises the obvious fact that the apse was suggested by the great French examples, in progress at the time, he does not attempt to account for the marked peculiarities which it alone possesses of all works of the class. It bears no evidence of being tentative, but rather of being the thoughtful work of a clever geometrician, who had a certain problem to solve or some difficulty to overcome. Be this as it may, it is obvious that his mere study of the apses of Reims, Beauvais, and Amiens, all of which are different as we have already shown, would never have suggested the method of planning he adopted at



Westminster. We strongly incline to the belief that he had the Lady-chapel of his king to preserve and incorporate with the new work; and he accordingly exerted all his mathematical skill to devise a plan which would best attain that end, and yet produce a perfectly symmetrical and satisfactory result. Although we have no knowledge of the form or dimensions of the Lady-chapel, we do not doubt that his labours were successful.



In Fig. 27 we give two half-plans; that on the right hand of the centre line (B) showing the apse of the choir, with the apsidal chapel of Henry VII. attached, as at present existing; and that on the left hand (A) showing the apse as designed by the architect of Henry III., completed for the purpose of displaying the symmetrical disposition of the radiating chapels, and the principle, generally, upon which the apse was planned.

In describing this apse we cannot do better than quote the passage in *Gleanings* on the subject:—"The sides of the apse are five in number, as at Reims; but instead of being five sides of a decagon, the three easternmost are sides of an octagon, and the others incline but slightly from the sides of the church. The great peculiarity, however, is in the chapels, which occupy so much more than the semicircle as to do away with one of the non-radiating chapels, reducing the space it usually occupies to an irregular pier, and introducing opposite to it in the aisles a bay of very irregular form. I had long noticed this peculiarity, though I had thought it an irregular contrivance to give greater size to the apsidal chapels; but from finding the setting out of the work remarkably exact, I was led to think that some mathematical principle must have been acted on, and, having had most careful measurements made and tested in every way, I find this to have been the case. The system is this: the two semicircles are drawn as before, the diameter of the inner one being the width from centre to centre of columns; a semi-octagon is inscribed in this; four\* of its angles give the centres of the piers of the outer and inner apses, the remaining sides of each apse being formed by spreading them till they meet the main longitudinal lines. It most resembles the principle followed at Beauvais, but differs from it (besides the smaller number of the sides) in the outer and inner apse being exactly alike in principle, and all their sides equal, and both set out in regular radiating lines, instead of using the transverse line adopted at Beauvais. This system has great advantages: it avoids the narrowness of the apsidal bays,† so apparent in most of the French examples; it gives a beautiful gentleness of transition from the main arcades into the apse, and it also gives a great boldness and expanse to the chapels,—advantages purchased cheaply at the expense of one of the square chapels on either side, and a certain degree of picturesque irregularity in the aisles. It should be mentioned that the setting out in this church is remarkable for its regularity and exactness, though the drawing of an intricate mathematical figure on the ground, some one hundred and twenty feet wide, necessitated some trifling deviations from absolute precision."

In the half-plan (A Fig. 27) we have not attempted to restore the Lady-chapel of Henry III., as such a proceeding would have been purely a matter of conjecture on our part; we have, instead, completed the plan with an eastern chapel, similar to the existing lateral ones (E), chiefly with the

\* "Three" is printed by an oversight in *Gleanings*.

† Without any desire to find fault with the writing of a distinguished author, it is nevertheless our duty, when we find a term wrongly applied in any quotation we may make, to point it out, and so prevent our being supposed to agree with it. In this instance the term "*apsidal bays*" is obviously incorrect, in strict nomenclature; for the bays in question are not apsidal; that is, they do not *per se* partake of the nature of apses, or have apses in any way projected from them (see article *Apsidal*). The correct term to use, in speaking of the ordinary flat sides of an apse, is *apse-bays*. The bays of the lateral aisles of Henry the Seventh's chapel may be called *apsidal bays*, because the inner faces of the octagonal buttresses and the curved windows between them form shallow apses.

desire to display the perfect geometrical disposition of the several parts of this apse. It is probable that the Lady-chapel was apsidal, similar to those of the French cathedrals of the period, and attached to the apse in the same way as that of Amiens cathedral (Fig. 18).

The form of the radiating chapels of Westminster abbey also deserves notice, differing as it does from the forms adopted in all the Continental buildings alluded to in this article. Indeed, we are not aware that a counterpart exists elsewhere. Here, then, is another argument in favour of the originality and independence of the English architect, and a fact which materially increases the interest this apse must always have to the student of mediæval architecture. Scott does not draw attention to the peculiar plan of the chapels in his *Gleanings*, which is rather remarkable, seeing that he so thoroughly analysed the geometrical structure of the apse, and must have been struck with the unusual shape of its chapels while doing so.

Speaking of the apse-chapels met with in French architecture, we remarked that they are generally planned on a circle, of which they present rather more than the half; or on an octagon, of which form their walls present five sides; the circular chapels of Saint-Remy, the deep chapels of the cathedrals of Le Mans and Séz, and the five-sided chapels of the church of Pontigny, based on an irregular hexagon, being the chief exceptions. In Westminster abbey, however, we find the four radiating chapels based on an irregular decagon, of which they show six sides. The adoption of an equal number of sides places a buttress-pier in the centre or axis of the chapel. The French architects avoided this in all their great works, deciding that a fine window should occupy the most honourable position; and unquestionably they were right. A comparison of the plan of the Westminster apse with the several plans which illustrate the French section of the present article will clearly explain our meaning. We may just remind the student that the apse-chapels of the Abbaye-aux-Homes, Caen, which are somewhat more than a semicircle on plan, have two windows only, with a central wall-pier between them; and that the four-sided chapels of the cathedral of Fribourg, in Bregau, have also two windows, with a buttress-pier at the salient angle.

Enough has been said to point out to the student the important position the apse of the Westminster choir holds in the history of the progressive development of that architectural feature; and we now have briefly to allude to the apse of the eastern chapel, and so complete our description of the English examples.

The apse of Henry the Seventh's chapel (c) is, strictly speaking, only three-sided; but as it is separated, both internally and externally, by accentuated features, from the body of the chapel, it appears to be five-sided—the five sides of an octagon, upon which form it is planned. The radiating chapels of this apse have parallel sides, and are terminated with shallow apses, formed by the windows projecting in an angular fashion (D). It would be more correct, perhaps, to say that the chapels terminated in



angular bay windows, though such features do not, in their ordinary nature, belong to ecclesiastical architecture.

The following list, given in the *Glossary*, of the apses or their remains still in existence in this country, may be useful to the student :—

“(1) Apses at the end of the choir or chancel.—*Berkshire*...Padworth; Finchamstead; Remenham; Tidmarsh (polygonal Early English).—*Cambridgeshire*...Iselham.—*Cumberland*...Warthwick.—*Derbyshire*...Steetley.—*Essex*...Great Maplestead; Little Maplestead; East Ham; Haversfield; Colchester castle chapel; Bamborough chapel.—*Gloucestershire*...Tewkesbury (polygonal Early English, with Perpendicular radiating chapels); Gloucester cathedral crypt (with aile and three radiating apsidal chapels).—*Hampshire*...Winchester cathedral crypt (with aile and three chapels, one apsidal); Natley; Easton.—*Herefordshire*...Kilpeck; Moccas; Pencombe; Peterchurch; Madeley.—*Hertfordshire*...Bengeo.—*Kent*...Sutton (near Dover); chapel of S. Bartholomew (Rochester); Canterbury cathedral, Norman crypt (with radiating apsidal chapels), and Early English presbytery and crypt with circular corona.—*Middlesex*...Westminster abbey (polygonal early Decorated); chapel in White Tower (with aile); S. Bartholomew the Great, Smithfield.—*Norfolk*...Norwich cathedral (with aile and two apsidal chapels, the third destroyed); Heckingham; South Runceton; Gillingham; Tritton; Hales; Castle Rising castle (called Saxon).—*Northamptonshire*...Peterborough cathedral.—*Oxfordshire*...Checkendon; Woodcote; Swincombe.—*Suffolk*...S. Edmund's Bury (ruined), (with aile and one apsidal chapel); Fritton; Dunwich.—*Sussex*...Newhaven; Upper Waltham; Battle abbey (foundations).—*Warwickshire*...S. Michael's, Coventry; Bilston.—*Wiltshire*...Manningford Bruce.—*Worcestershire*...Crypt of Worcester cathedral (with aile).—*Yorkshire*...Feliskirk; Birkin.—*Scotland*...Dalmeny, Linlithgowshire.

“(2) Apsidal chapels against the east wall of transepts.—Lindesfarne; Romsey, Christ Church, Hants; Gloucester cathedral; Tewkesbury; Canterbury cathedral; Norwich cathedral; Castle Acre (in ruins); Evesham (foundations only remain); Ely cathedral (western transept); S. Edmund's Bury, western transept (foundations only remain); Ripon minster; Melbourne (Derbyshire).

“Traces of their former existence may also be found at S. Alban's, Chichester cathedral, Southwell minster, and in other examples.”

The present article has been elaborated rather beyond the limits imposed by the restricted dimensions of our Work; but the number of engravings necessary to illustrate it, and the wide range of the subject generally, have induced us to treat it in as full a manner as possible.

The following names for the apse occur in old writings :—ABSIDA, ABSIS, APSIS, CONCHA, EXEDRA, and TRIBUNA. (*Fr.* ABSIDE, CHEVET, and ROND-POINT\*).

**APSE-AILE.** The aile which extends round an apse, and connects the parallel lateral ailes of a choir. This aile has, by some writers

\* “On désignait encore l'abside par les noms de tribunal, de *presbiterium*, de *capitium* ou chevêt; c'était la partie la plus ornée et la plus riche de l'église, elle était pavée en marbre ou en riches mosaïques, et ses murs étaient revêtus de lamelles d'or et d'argent, ainsi que de peintures. L'abside était élevée de plusieurs degrés, d'où son nom de *apsis gradata* ou βῆμα.”—*Dict. raisonné d'arch.*, par E. Bosc.

of eminence, been termed the PROCESSIONAL PATH of the apse; but, though in use, the term is not to be approved of.\*

The apse-aisle does not appear to have been introduced in any of the early basilicæ, and was probably first adopted in French churches at the close of the ninth century; we find it in the church of Vignory (Haute-Marne), erected in the tenth century (see article *Apse*, Fig. 8). The western paradise of the ninth century abbey of St. Gall, as shown on its ancient plan (see illustration in article *Abbey*), partakes of the nature of an apse-aisle, but is imperfect, insomuch that it does not assert its relation to the western apse, or exedra, by opening from it through arches.

In the twelfth century the apse-aisle became a very common feature in French architecture; and in the cathedrals and important churches of the two following centuries it was almost invariably introduced.

Single aisles surround the apses of the cathedrals of Noyon, Soissons, Langres, Senlis, Sens (twelfth century, Reims, Amiens, Beauvais, Bayeux, Rouen, Tours, Troyes, and Clermont (thirteenth century). Double apse-aisles exist in the cathedrals of Paris, Bourges, Chartres, and Le Mans (thirteenth century). The apse of the south transept of Soissons is surrounded by a single aisle; and both the transept apses of Tournay cathedral have single aisles.

The three apses of the church of St. Mary in the Capitol, at Cologne, have single aisles (twelfth century); and the thirteenth century apse of the cathedral of the same city is also single-aisled.

In English examples, double apse-aisles appear never to have been constructed; while single ones, in all probability, surrounded the generality of the larger apses, erected after the Norman Conquest. The apse of Peterborough cathedral was an exception to this rule, being designed without one. The Norman choir of Norwich cathedral has its aisle still remaining; and the "glorious choir of Conrad," at Canterbury, had also a single aisle (see article *Apse*, p. 269). The apse of Westminster abbey choir, erected by Henry III., is surrounded with an aisle (see article *Apse*, Fig. 27).

**APSE-CHAPEL.** A chapel of any form or dimensions, projected from and opening from an apse or apse-aisle.

Apse-chapels do not appear to have been introduced prior to the tenth century; for, so far as we are able to learn, they were never projected from the apses of the early basilicæ erected in Rome, Ravenna, and the other important Italian cities; nor do they appear ever to have been adopted by the Byzantine architects. It is probable that they were first erected in France, following closely on the adoption of the apse-aisle which offered

\* The aisle or path round an apse can hardly be correctly said to pertain to a procession, or consist in a procession; nor has it any relation to the "*ProceSSIONAL*"—a book relating to the processions of the Latin Church. It is the path through which processions pass, and should, therefore, be called the PROCESSION PATH, not the *ProceSSIONAL Path*.



convenient access to them without any encroachment on the choir or sacrum.

In the tenth century church of Vignory, three small chapels are projected from the apse-aisle (see *Apse*, Fig. 8). The cathedral of Cahors (eleventh century) has three chapels opening direct from its aisleless apse (see *Apse*, Fig. 9); and the apse of the cathedral of Angoulême (early twelfth century) has four small chapels similarly situated.

In the twelfth and two following centuries apse-chapels became very general in French churches, appearing in nearly all those which were planned with ailed apses, as in the cathedrals of Noyon, Soissons, Reims, Amiens, Rouen, Beauvais, Chartres, Le Mans, Troyes, Tours, Séz, Bayeux, Clermont, Limoges, and Narbonne; and in the churches of Saint-Étienne, Caen; Saint-Martin, Étampes; Saint-Ouen, Rouen; and numerous other examples.

The cathedral of Notre-Dame, Paris, was, in the thirteenth century, a notable exception to the rule; for, although its apse was surrounded then, as at present, with double aisles, it had no chapels projected from them; the existing chapels having been constructed, between the buttresses, in the fourteenth century (see *Apse*, Fig. 17). The twelfth century church of Notre-Dame at Mantes, and the collegiate church of Poissy have no apse-chapels.

In the Romanesque churches of Normandy, erected before the close of the twelfth century, both apse-aisles and apse-chapels were, as a rule, omitted, as in the churches of Saint-Nicholas, and Abbaye-aux-Dames, Caen.

The aisleless apses of the churches of the Cordeliers, Toulouse (thirteenth century), and Saint-Cecily, Alby (fourteenth century), have chapels opening from them.

In Italian churches, apse-chapels are not commonly met with; they are, however, introduced in connexion with the three great apses of the cathedral of Florence (see *Apse*, Fig. 5).

In the German Romanesque churches, apse-chapels do not exist; and in the thirteenth century pointed buildings where they are introduced, as Cologne cathedral, the abbey church, Altenberg, and Fribourg cathedral, the evidence of French influence is obvious.

In England, apse-chapels exist at Norwich cathedral (end of eleventh century), Canterbury cathedral crypt (early twelfth century), and Westminster abbey (thirteenth century).

For plans of and further particulars relating to apse-chapels we must refer the student to our articles *Apse* and *Chapel*.

**APSIDAL.** In architectural nomenclature, the term used in connexion with certain structures to denote that they are either in the form of an apse, or are terminated with an apse. The term does not, however, convey any idea as regards the form or disposition of the apse.



**APSIDAL CHANCEL.** A chancel of a church which is terminated, eastward, with an apse, as that of the late Norman church of Dalmeny, Linlithgowshire. In this example the apse is narrower than the main body of the chancel, and is divided therefrom by a richly moulded arch.\* An interesting Early English apsidal chancel exists at Tidmarsh church, Berkshire; it is three-sided, with two short parallel sides, or, on plan, it presents five sides of an octagon.†

**APSIDAL CHAPEL.** A chapel constructed either in the form of an apse, or with an apse attached to it.

Examples of apsidal chapels are numerous, both in this country and abroad. In England, the more important are Trinity chapel, Canterbury cathedral; the Lady-chapels of Lichfield and Wells cathedrals; and the chapel of Henry the Seventh, Westminster abbey. The radiating chapels of the apse of Westminster abbey; the radiating apse-chapels and the ancient chapel of St. Osyth (?) in the north transept, Norwich cathedral; the chapel of St. Catherine, opening from the south-west transept, Ely cathedral; the four chapels projected eastward of the north-east and south-east transepts, Lincoln cathedral; and the four chapels of the eastern transepts and those in the towers of SS. Anselm and Andrew, Canterbury cathedral, are all apsidal.

Among the best known French examples are the Sainte-Chapelle, Paris; the chapel of the chateau of Vincennes; the Lady-chapel of the abbey church of Saint-Germain des Prés; and the chapel of the archbishop's palace, at Reims. All these examples are similar on plan, which is simply a parallelogram with a polygonal apse at one end. Apsidal chapels, projected from the apses, lateral ailes, and transepts of the French cathedrals and abbey churches are almost countless, and it is only necessary here to mention a few of the more important:—the Lady-chapels of the cathedrals of Amiens, Reims, Le Mans, Séz, Bayeux, Rouen, Coutances, and the church of Saint-Ouen, Rouen; the radiating chapels of all the above buildings, and of the cathedrals of Beauvais, Troyes, Chartres, Noyon, Soissons, Bourges, Tours, Clermont, Limoges, Narbonne, and Alby; the lateral choir-chapels of the cathedrals of Le Mans, Troyes, and Narbonne; and the transept-chapels of the cathedrals of Angoulême, Laon, and Rouen; and the churches of Notre-Dame, Dijon; Sainte-Foy, Conques; Saint-Sernin, Toulouse; and Saint-Paul, Issoire.

In German architecture, apsidal chapels are by no means so common as in French; and their introduction, in the more important buildings, is clearly due to the study of French models in the thirteenth century; the apsidal chapels of the cathedral of Cologne are the most noteworthy examples of this. Apsidal chapels also appear in the cathedrals of

\* An interior perspective of this chancel is given in *Descriptive Notices of some of the Ancient Parochial and Collegiate Churches of Scotland*, London, 1848; and an exterior view appears in *Glossary*, pl. iv.

† *Glossary*, pl. v.

Fribourg and Ratisbonne; and in the churches of Laach, Gelnhausen, Oberwesel, Zanten, and Altenberg.

In Belgian architecture, apsidal chapels are to be found in the cathedrals of Tournay, Bruges, Ghent, and Antwerp; the church of St. Jacques, Liège, and numerous other buildings.

In Italy, apsidal chapels are still more rare than in Germany; they are found, however, in the basilica of St. Clemente, at Rome (probably twelfth century additions); the cathedral of St. Mark, at Venice; and in the transepts of Milan cathedral.

In the generality of Byzantine churches, or those erected in accordance with the ritual of the Greek Church, two eastern apsidal chapels are found (see *Apse*, p. 236). These, however, are not strictly chapels, as the term is commonly understood, not being separately dedicated to saints and containing their special altars. The apsidal chapels in Russian churches, in some instances, differ from those above alluded to, being constructed for the reception of minor altars, as in the cathedral of Kieff, which has eight eastern apsidal chapels.

For plans and further details relating to apsidal chapels, see articles *Apse* and *Chapel*.

**APSIDAL CHOIR.** A choir terminating, eastward, in an apse, which is either semicircular in plan, as in the choirs of Norwich cathedral, Notre-Dame at Paris, and the church of St. Mary in the Capitol at Cologne, or polygonal, as in the choirs of Westminster abbey, the cathedrals of Amiens, Beauvais, and Cologne, and the church of St. Elizabeth at Marburg.

In early churches, and in those of moderate dimensions, the constructional choir frequently consists of little more than an apse, short parallel sides being added to render it somewhat more commodious. The ritual choir, as in the ancient basilicæ, being constructed, westward of the arch of triumph, by low enclosing walls surrounding an elevated floor-space, approached from the nave and other portions of the church by steps, as in the church of St. Clemente at Rome. (See *Choir*.)

**APSIDAL TRANSEPT.** A transept terminating in an apse of its entire width. Transepts which have merely apsidal chapels projected from their sides or ends cannot be included under this term.

There are no examples of apsidal transepts in this country, but they are to be found in several Continental cathedrals and churches. Amongst the most noteworthy we may mention the transepts of the cathedrals of Soissons, Noyon, Tournay, and Florence,\* and the churches of St. Elias at Thessalonica,† St. Mary in the Capitol, St. Martin, and the Apostles at Cologne, St. Elizabeth at Marburg,‡ and the church of Neuss. For plans and further particulars see articles *Apse* and *Transept*.

\* See plan in article *Apse*, Fig. 5.

† Ibid., Fig. 7.

‡ Ibid., Fig. 24.

**APTERAL.** The term applied to a temple or other structure devoid of lateral colonnades; it literally signifies *without a pteron*.\* The term is used in opposition to *peripteral*, which signifies surrounded by columns.

The plan given in article *Antae* is that of an apteral temple.

**AQUA-MARINA.** A precious stone of a sea-green colour, from which it derives its name. It was frequently used by the ancient artists in gem engraving. (See *Beryl*.)

**AQUARIUM OR AQUARICIUM.** The term used by the Romans to designate a pond or tank in which live fish were kept. It also appears to have been applied to the reservoirs into which the aqueducts discharged their waters, and from which the public baths were supplied. The term has been used by mediæval authors in its former and more common Latin signification.

At the present day the term is understood to signify an artificial construction of stone, iron, and glass, so arranged and supplied with fresh or sea-water that fish and aquatic vegetation can live in it, and at the same time be readily seen. Generally the aquarium consists of a succession of tanks, open at top, built with stone and cement at bottom and three sides, in imitation of natural rocks, and fronted with thick plate glass, through which the habits and motions of the fish are viewed. The tanks either contain fresh or salt water, which is kept flowing from a large reservoir through the entire series and back again into it. This circulation is caused by machinery, which also keeps the water in a healthful state by injecting air below its surface, in the tanks. Probably the most perfect aquarium on this principle in England is that at Brighton.

In the Trocadero gardens of the Paris Exposition of 1878, a fresh water aquarium was constructed under an open fish-pond, into which water flowed from the neighbouring fountains.

**AQUARIUS.** The Water Bearer. The sign of the zodiac which the sun enters about January 21st.

Representations of the signs of the zodiac were frequently introduced in architectural sculpture, stained glass, and decoration, by the artists of the middle ages. (See *Zodiac*.) Aquarius was usually represented as a man carrying a water vessel; and the rainy nature of the month of January was set forth by his pouring out its contents. He is thus sculptured in the fine series which adorns the plinth of the northern of the three west doorways of Amiens cathedral. The sign was commonly associated with an emblem of the month, as at Amiens. (See *Months, Emblems of*.)

\* The term **APTERAL** has been incorrectly applied to buildings without any columns; for instance:—"Among the Greeks and Romans the simplest form of the rectangular temple was the *apteral* or *ἄστευλος*, without any columns; the next was that in which the two side walls were carried out from the naos to form a porch at one or both extremities of the building."—H. M. Westropp, in *Handbook of Archaeology*. London, 1867.



In the arch of the great west doorway of the cathedral of St. Mark, at Venice, is a series of the signs, with accompanying emblems of the months. The sign of Aquarius appears to have consisted of wavy lines only, representing water; but being much defaced it is impossible to decide whether a figure was also introduced. Two or three zig-zag or wavy lines, placed over each other, form the simplest variety of the sign. The astronomical sign is shown in the accompanying cut, evidently derived from the ancient Egyptian conventional manner of representing water.



**AQUEDUCT OR AQUÆDUCT.** Literally a water-conduit. The term is derived from the genitive case of *aqua*, water, and *ductus*, a conduit; hence the old method of spelling it, **AQUÆDUCT**, is the more correct one. Although the term may be applied to any channel or pipe by means of which water is conveyed from one place to another, it has almost exclusively been employed to designate those magnificent structures erected by the ancient Romans for the purpose of supplying their cities with water.

The Greeks do not appear to have particularly directed their attention to the construction of aqueducts, probably because they were not compelled to do so by necessity;<sup>1</sup> but at the same time we are not in a position to state that they were ignorant of the mode of constructing them. M. Bosc<sup>2</sup> remarks:—"In spite of the contrary opinions of some authors, the Greeks knew perfectly the construction of aqueducts. Ancient writers and modern travellers have furnished numerous proofs. . . . We give the aqueduct of Samos as the first example, constructed by the architect Hypalinus, in the year 687 before Christ, which Herodotus signalises as one of the most magnificent works of the Greeks. M. Guérin excavated some trenches to find the remains of this subterranean aqueduct, and his researches were crowned with success. He has recorded the result of his labours in his work entitled:—*Etude sur l'île de Samos*, 1856, ch. xiv."<sup>3</sup>

<sup>1</sup> "The aqueduct is mentioned by Strabo as among the structures which were neglected by the Greeks, and first brought into use by the Romans. Springs (κρήναι, κρουνοί) were sufficiently abundant in Greece to supply the great cities with water; and they were frequently converted into public fountains by the formation of a head for their waters, and the erection of an ornamental superstructure."—Dr. Smith's *Dict. of Greek and Roman Antiq.*

<sup>2</sup> *Dict. rais. d'Arch.*

<sup>3</sup> In continuation of this subject M. Bosc adds:—"Postérieurement Phéax, en 479 av. J.-C., construisit l'aqueduc d'Agrigente; sous les Pisistrates, Athènes eut aussi son aqueduc, qui portait dans son enceinte les eaux de l'Hymette et celles du Pentélique. D'après Pausania, (X, 37, 5), il en existait un à Cirrha, un second à Crissa en Phocide, un troisième souterrains construit sous l'empereur Hadrien, entre Stymphale et Corinthe. (*Id.*, II, 3, 5).

Fielder nous signale celui de Chalcis (*Reisen in Greich*, t. I, p. 446); Leake (*North Greece*, t. 4, p. 376), celui de Démétrius de Magnésie; Heuzey (*Missions en Macédoine*, p. 51), celui de Philippe; il en existait d'autres dans la Troade, à Cyrène, à Gythium et dans d'autres localités."

Aqueducts may be divided into two classes, namely, subterranean and visible; the former, to which the Greeks confined themselves, consists of conduits laid under ground or pierced through mountains; the latter of imposing architectural structures, built for the purpose of conveying the water, at a slight incline, over rivers and across valleys. The Romans used both classes as circumstances dictated; and are believed to have been the first builders of visible aqueducts.

For nearly four centuries and a half, Rome was supplied with water from the Tiber and numerous wells sunk in different parts of the city; but, at last, the growth of the population and the unwholesome nature of the local water rendered a larger and purer supply absolutely necessary. Accordingly, in the year B.C. 312, under censor Appius Claudius Caecus, the first Roman aqueduct was commenced. It was called the *Aqua Appia*; and conveyed water from a source near the Via Praenestina, situated between the seventh and eighth milestones. It consisted almost entirely of a subterranean conduit, a very short visible aqueduct being required to carry the water into the city. The second aqueduct was commenced by censor Marcus Curius Dentatus in the year B.C. 273. It derived its water from the river Anio, above Tibur, about twenty Roman miles from the city, and conveyed it through a winding conduit of stone, cemented throughout, about forty-three miles in length. About three-quarters of a mile was constructed upon arches. This aqueduct was called the *Anio Vetus*, to distinguish it from another one which was constructed at a later date to carry water from the same river, and called the *Anio Novus*. Nothing further appears to have been undertaken to increase the water supply of Rome during the succeeding one hundred and twenty-eight years; but in the year B.C. 144, the praetor Q. Marcius Rex commenced, at the command of the senate, the superb aqueduct which afterwards bore his name—*Aqua Marcia*. The source of its water was a stream which runs into the Anio, near the present town of Subiaco, about thirty-six miles from Rome. The entire length of its conduit was about fifty-seven miles, nearly six and three-quarters of which were above ground. The *Aqua Marcia* was always celebrated for the purity and coolness of its water.

In B.C. 127, the *Aqua Tepula* was constructed by the censors Cneus Servilius Caepio and L. Cassius Longinus. Its water was derived at a spot about two miles to the right of the tenth milestone on the Via Latina. About the year B.C. 33, Agrippa repaired the *Aqua Marcia* and constructed a new aqueduct, which he named, in honor of Julius Caesar, the *Aqua Julia*. Its source was some distance to the right of the twelfth milestone on the Via Latina. This joined the *Aqua Tepula*, and delivered its water, by the same channel, into the reservoir on the Via Latina, seven miles from Rome; but beyond this, the joint waters were conveyed by two conduits, which as they approached the city passed over the *Aqua Marcia*, forming with it a single structure. The three conduits were in the following order: the lowest was the *Aqua Marcia*; the second, placed immediately



above it, the *Aqua Tepula*; and the upper one the *Aqua Julia*. All three delivered their waters into a common reservoir. Still Augustus did not find the supply sufficient; and accordingly instructed the aedile, Agrippa, to construct another aqueduct to convey the waters of a spring, said to have been discovered by a young maiden, near the eighth milestone, on the *Via Collatina*. The conduit takes a very circuitous route, and enters Rome near the *Porta Pinciana*, being conveyed from thence to the *Campus Martius* on arches. This aqueduct still supplies a large portion of the city and several of the public fountains. Augustus also constructed the *Aqua Alsietina*, or, as it has sometimes been called, *Aqua Augusta*. It was on the right side of the *Tiber*; and appears to have been designed chiefly to supply his *naumachia*. It connected the *Lacus Alsietinus* with the city by a conduit about twenty-one miles in length, about one-third of a mile being carried on arches.

In A.D. 36, Caligula found Rome deficient of water, notwithstanding the enormous supply poured into it by the seven existing aqueducts, and he commenced the construction of two others, which were completed by Claudius in A.D. 50. These were named respectively the *Aqua Claudia* and *Anio Novus*. The *Aqua Claudia* derived its water from large springs which rose near the thirty-eighth milestone on the *Via Sublacensis*. Its conduit was about forty-six miles long, nearly seven of which were carried on arches. At the present day the visible structure of this aqueduct forms one of the most striking features of the Roman campagna. This gigantic work was partially restored by Pope Sixtus V., and still conveys water to the city, under the name of *Aqua Felice*, after the conventual designation of its restorer—Fra Felice. The *Aqua Novus* is the longest of all, having about fifty-nine miles of conduit; it was also the highest, in certain portions its arches measuring about one hundred and nine feet. As these two aqueducts neared the city, they were united on one structure, the conduit of the *Aqua Novus* passing above that of the *Aqua Claudia*.\*

The respective heights of the above nine aqueducts, from the level of the *Tiber*, are given by Gwilt, and may be accepted as correct:—"The *Anio Novus*, 159 feet above level of *Tiber*; *Aqua Claudia*, 149 feet; *Aqua Julia*, 129 feet; *Aqua Tepula*, *Aqua Marcia*, 125 feet; *Anio Vetus*, *Aqua Virgo*, 34 feet; *Aqua Appia*, 27 feet; and the *Aqua Alsietina* on the lowest level. The *Tiber* at Rome being 91·5 feet above the level of the *Mediterranean*, the mean fall of these aqueducts has been ascertained

\* "These nine aqueducts were all that existed in the time of Frontinus, who was the *curator* of the aqueducts in the reigns of Nerva and Trajan. There was also another aqueduct, not reckoned with the nine, because its waters were no longer brought all the way to Rome, viz.: 10. The *Aqua Crabra*.—The following were of later construction. 11. The *Aqua Trajana*, brought by Trajan from the *Lacus Sabatinus* (now *Bracciano*).—12. The *Aqua Alexandrina*, constructed by Alexander Severus; its source was in the lands of *Tusculum*, about fourteen miles from Rome.—13. The *Aqua Septimiana*, built by Septimius Severus, was perhaps only a branch of the *Aqua Julia*.—14. The *Aqua Algentia* had its source at *M. Algidus* by the *Via Tusculana*. Its builder is unknown."—Dr. Smith's *Dic. of Greek and Roman Antiq.*



to be about 0·132 English inches for each Roman pace (58·219 English inches), or 1 in 441. Vitruvius directs a fall of 1 in 200,\* but Scamozzi says the practice of the Romans was 1 in 500."

The Romans did not confine the construction of aqueducts to the neighbourhood of Rome, but also built them in the provinces of the empire, where large towns required extraordinary water supplies. Amongst the most important provincial aqueducts, of which remains exist, are those of Nîmes (the so-called *Pont du Gard*), Segovia, Tarragona, and Metz. They constructed many others throughout Gaul, and also at Ephesus, Athens, Corinth, Nicomedia, Catania, Salona, Alexandria Troas, and Syracuse. It is not necessary to enlarge on all these aqueducts here; a brief description of the most interesting, the *Pont du Gard*, will suffice to show that the Romans constructed them in distant parts of the empire with as much care, skill, and labour as in the neighbourhood of their imperial city. The aqueduct was formed for the purpose of supplying the city of *Nemausus* (Nîmes) from two springs, situated at a distance of about twenty-five miles. Throughout the greater part of its length the conduit is cut in the rock of the neighbouring hills, but is in some places carried on low arched constructions. The only remarkable part of the aqueduct, and that which at the present day is the admiration of travellers, and one of the most striking evidences of Roman industry and skill in the world, is what is called the *Pont du Gard*, or bridge over the Gardon. It is a structure consisting of three tiers of arcades; the lower and middle tiers are of large arches, constructed of massive stones put together without cement; the lower, where it passes the river, is divided into six arches, while that above, extending on the banks on both sides, has eleven arches of similar width to those below. The upper tier is much lower than the others, and presents thirty-five arches, above which the conduit is formed.† The conduit is constructed of stone, lined with a hard cement about two inches thick, and covered over with dressed stone flags; its dimensions, internally, are four feet in width by rather more than five feet in height, and in section it resembles the letter U. The workmanship throughout is of the most perfect description; and the structure is at the present day in sound condition.

All the Roman aqueducts were constructed on the same general principles, modifications being made in details as circumstances dictated. Subterranean conduits were invariably preferred to those above ground, for several reasons; they were not so expensive to form; they kept the water

\* *Vitruvius*, Book viii., cap. 7, where other information may be found.

† The dimensions given by M. Bosc are as follows:—"La longueur du monument, au niveau de la cimaise qui couronne le premier étage, est de 171 m. 22 c., et de 269 mètres 10 au niveau de celle de l'étage supérieur. La hauteur totale du pont du Gard est de 48<sup>m</sup>, 77, savoir: depuis le niveau des basses eaux, 20<sup>m</sup>, 12 pour chacun des premier et deuxième étages, et 8<sup>m</sup>, 52 pour le troisième. L'épaisseur de la maçonnerie d'une tête à l'autre du parement antique est de 6<sup>m</sup>, 36 au premier rang, 4<sup>m</sup>, 56 au second et 3<sup>m</sup>, 06 à l'étage supérieur; chaque étage forme donc une retraite considérable l'un sur l'autre." (The mètre is 3·2809 English feet.)

cooler; they were less liable to be injured by the pressure of the water; and they were safer from injury in times of invasion. The subterranean conduits were formed with a bottom and sides of stone or brick, coated internally with a thick layer of hard cement, and arched over at top, or covered with slabs of stone set in and jointed with cement. The conduits which were visible, and carried on solid masonry or on arches, were usually of stone, strongly put together, lined with about two inches of hydraulic cement, and arched over or covered with large dressed stone slabs, firmly cemented to withstand the pressure of the water. In some cases the conduits proper were in the form of lead or terra cotta pipes, laid in channels prepared for their reception.\* Those aqueducts constructed with conduits of masonry, frequently took a winding course, and one much longer than the usual roadway between its source and the city. This was done to avoid the necessity of erecting extensive arcades, or to secure a very gradual fall in the channel; for, if the fall was increased beyond

\* On this subject Vitruvius says:—"Water is conducted in three ways, either in streams by means of channels built to convey it, in leaden pipes or in earthen tubes, according to the following rules. If in channels, the structure must be as solid as possible, and the bed of the channel must have a fall of not less than half a foot to a length of one hundred. These channels are arched over at top, that the sun may strike on the water as little as possible. . . If hills intervene between the city walls and the spring head, tunnels under ground must be made preserving the fall above assigned; if the ground cut through be sandstone or stone, the channel may be cut therein, but if the soil be earth or gravel, side walls must be built and an arch turned over, and through this the water may be conducted. The distance between the shafts over the tunnelled part is to be one hundred and twenty feet. If the water is to be brought in leaden pipes, a reservoir is first made near the spring, from whence, to the reservoir in the city, pipes are laid proportioned to the quantity of water. . . An aqueduct which is made of lead should be thus constructed; if there be a proper fall from the spring head to the city, and hills high enough to cause an impediment do not intervene, the low intervals must be brought to a level by means of substructions preserving the fall directed for channel aqueducts, or by means of a circuitous course, provided it be not too much about; but if there be long valleys, let it be laid according to the slope of the hill, and when it arrives at the bottom, let it be carried level by means of a low substruction as great a distance as possible; this is the part called the venter, by the Greeks *κοιλία*; when it arrives at the opposite acclivity, the water therein being but slightly swelled on account of the length of the venter, it may be directed upwards. . . Over the venter long stand pipes should be placed, by means of which the violence of the air may escape. . . It will moreover be expedient, when the level of the fall from the spring is obtained, to build reservoirs at distances of twenty thousand feet from each other, because if damage occur to any part, it will not then be necessary to take the whole work to pieces, and the defective places will be more easily found. These reservoirs, however, are not to be made on a descent, nor on the venter, nor on a rise, nor, generally speaking, in valleys, but only on plains. But if the water must be conveyed more economically, the following means may be adopted. Thick earthen tubes are to be provided, not less than two inches in thickness, and tongued at one end, so that they may fit into one another. The joints are then to be coated with a mixture of quick lime and oil, and in the elbows made by the level part of the venter, instead of the pipe, must be placed a block of red stone, which is to be perforated, so that the last length of the inclined pipe, as well as the first length of the level part may be received into it. Then, on the opposite side, where the acclivity begins, the block of red stone receives the last length of the venter, and the first length of the rising pipe. Thus adjusting the direction of the tubes, both in the descents and acclivities, the work will never be dislodged. . . Earthen pipes have these advantages, first, as to the work; next, that if damaged any one can repair it. Water conducted through earthen pipes is more wholesome than that through lead."—Book viii., cap. 7.



certain limits, by the adoption of a short course, the force of the water would burst the conduit at the first exposed point, and, accordingly, destroy the entire work. Further than this, the Romans constructed reservoirs (*piscinæ*) at intervals along the course, which materially served to break the force of the stream, and to readily direct it at any required angle. These reservoirs also served to purify the water; by being sunk much lower than the conduits, any mud or heavy matter became deposited before it reached the outlets; they formed air shafts, and likewise gave entrance to the conduits for repairs and cleaning. In addition to the reservoirs, numerous open shafts were carried up from the conduits to prevent explosions from compressed air.

At the termination of the aqueduct, within the city, was constructed the main reservoir\* (*castellum*), from which pipes supplied numerous minor reservoirs throughout the neighbourhood.

This subject could be carried much further; but enough has been said to fully explain the term; and to give the student a correct idea of the wonderful aqueducts of the Romans.

M. Bosc has given some interesting facts relative to aqueducts, constructed since the fall of the Roman empire; and as they form a suitable conclusion to our article, we venture to give them in his own words:—

“Le moyen âge n’a pas construit beaucoup d’aqueducs, surtout en France. Les Mores en Afrique et en Espagne en ont élevé plusieurs, qui par leur beauté et leur construction égalent ceux de l’antiquité.

“En Égypte, l’aqueduc du Caire a été construit au IX<sup>e</sup> siècle; il n’a guère que 2 kilomètres de longueur. Situé entre l’ancienne et la nouvelle ville, il sert à alimenter les fontaines publiques et l’arrosage des jardins.

“En Italie, nous en mentionnerons trois principaux. L’aqueduc de Caserte, qui amène de 50 kilomètres les eaux dans le château de Caserte, est une œuvre vraiment remarquable et qui vous saisit par son aspect grandiose. Le pont de cet aqueduc, haut de 66 mètres, long de 309 mètres, se compose de trois rangs d’arcades superposées; l’étage inférieur en compte 19, celui du milieu 28 et l’étage supérieur 43. L’aqueduc de Caserte coupe le mont Garzano au moyen d’un tunnel qui n’a pas moins d’un kilomètre, et il traverse la vallée de Maddaloni sur le magnifique pont que nous venons de décrire. Cet aqueduc a été bâti par Vantanelli. Les deux autres sont: l’aqueduc de Civita-Castellane, et celui de Spolète, avec ses arcades en ogive, élevé par Théodoric, roi des Ostrogoths, au-dessus de la Moragia.

“En Portugal, les Mores ont construit un aqueduc à Elvas, qui témoigne de leurs connaissances; ils ont donné peu d’épaisseur aux constructions; aussi l’aqueduc d’Elvas, au lieu de se développer en ligne droite, est-il formé par des lignes brisées, sur quatre rangs d’arcades superposées.

\* “When they (the conduits) are brought home to the walls of the city a reservoir (*castellum*) is built, with a triple cistern attached to it to receive the water. In the reservoir are three pipes of equal sizes, and so connected that when the water overflows at the extremities, it is discharged into the middle one, in which are placed pipes for the supply of the pools and fountains; in the second those for the supply of the baths, thus affording a yearly revenue to the people; in the third, those for the supply of private houses.”—Vitruvius, Book viii., cap. 7. It will be seen from this that the public pools and fountains were supplied only by the overflow water from the main reservoirs set apart for the service of the dwelling-houses and the public baths of the city.



“En France, il en existe de fort remarquables, dont quelques-uns, celui de Roquefavour, par exemple, peuvent rivaliser avec les édifices du même genre bâtis par les Romains. L'aqueduc d'Arcueil, bâti de 1613 à 1624 par Jacques Debrosses, a 3,500 mètres de longueur, dont 400 mètres sont hors de terre. Cette dernière partie se compose de 24 arcades, dont 8 seulement sont à jour ; elles mesurent 24 mètres de hauteur. Ce fut Marie de Médicis qui, ne pouvant utiliser l'aqueduc romain d'Arcueil, chargea son architecte d'en construire un nouveau pour amener les eaux d'Arcueil au palais du Luxembourg. L'aqueduc de Buc, situé à 8 kilomètres de Versailles, a 70 mètres de longueur ; il se compose de 19 arcades de 13 mètres de hauteur. Les piles ont twelve mètres de largeur sur 4 d'épaisseur. L'ensemble de la construction est en meulière avec chaîne et bandeau de roche. Bâti in 1686 sous Louis XIV, cet aqueduc servait à amener les eaux des étangs de Saclay et du Trou-Salé dans les jardins du palais de Versailles.

“L'aqueduc de Maintenon, qui fut une des grandes entreprises du règne de Louis XIV, devait amener à Versailles les eaux de l'Eure. Ce projet, conçu en 1680 par Lahire et Vauban, reçut un commencement d'exécution en 1683, mais les finances du royaume, épuisées par les folles dépenses du grand roi, furent insuffisantes pour permettre l'achèvement de ce travail gigantesque ; il fut abandonné après quatre années de travaux et une dépense incalculable, car, à part le travail de 30,000 hommes de troupes employés pendant ces quatre ans aux travaux de terrassement, on dépensa 8,613,000 livres. . . .

“Enfin, dans le midi de la France, il existe deux aqueducs fort remarquables, l'aqueduc de Montpellier et celui de Roquefavour. L'aqueduc de Montpellier a été construit sous Louis XIV, par l'ingénieur Sitot ; il est souterrain dans un parcours de 9,652 mètres ; sa longueur totale est de 13,904 mètres. Sur une longueur de 850 mètres, depuis le réservoir dit *des Arcades* jusqu' à la place du Pérou (jardin public de la ville), l'aqueduc est supporté par un pont à deux étages : l'étage inférieur compte 53 arcades de 8 mètres d'ouverture, qui supportent le deuxième étage, composé de 183 arcades . . . . L'aqueduc de Roquefavour, construit dans la vallée d'Arc, à 8 kilomètres d'Aix-en-Provence, se compose d'un pont à trois étages qui réunit, comme au pont du Gard, deux collines. Le premier étage comporte 12 arches qui mesurent 34 mètres 10 au-dessus de l'étiage de la rivière la Durance ; le deuxième étage, 15 arcades de 38 mètres de hauteur au-dessus du couronnement de l'étage inférieur ; enfin l'étage supérieur a 53 arches de 10 mètres 90 de hauteur, au-dessus du deuxième rang. La hauteur totale de la construction est de 86 mètres, sa longueur de 400 mètres ; les fondations ont été descendues à 10 mètres de profondeur. Le pont-aqueduc de Roquefavour, construit par Mont-Richer, témoigne des connaissances, du goût et de l'habileté de cet architecte-ingénieur, qui, pour diminuer le poids de la construction, a conservé des vides dans les reins de ses voûtes. L'aqueduc de Roquefavour, construit pour amener les eaux de la Durance à Marseille, a été achevé en 1848 ; c'est sans contredit l'un des plus imposants travaux d'architecture contemporaine et qui égale les magnifiques travaux romains de ce genre.”



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